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HINTS



CONCERNING

CHURCH MUSIC,

THE

LITURGY,

AND

KINDRED SUBJECTS.

PREPARED BY  
✓  
JAMES M. HEWINS.

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## AN APOLOGY.

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THE thoughts, so briefly and imperfectly set forth in the pages following, were chiefly conceived in order to a series of letters to the late and lamented Dr. Alexander Young. This design having been suddenly frustrated, they were next partly published in the columns of the "Evening Transcript;" but finding that the subject was outgrowing the space usually allotted to such articles, and by the solicitation of gentlemen who desired that it should be presented in a more substantial manner, it was decided to give it in this form.

Disclaiming all pretensions at book-making, and having no desire to play variations upon, or to give feeble dilutions of the works of others, I have been studious to say nothing myself when I could find another to speak for me.

Whatever opinions my few readers may entertain concerning these pages, one thing only will I demand of them, which is, that they allow me the merit of a good intention.

J. M. H.

*Boston, April, 1856.*



## TABLE OF PRINCIPAL TOPICS.

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### CHAPTER I.

Value of Church Music.—The excellency of Praise compared with Prayer.—Of Psalms and Hymns.

### CHAPTER II.

Bad Poetry induces bad Music.—The pernicious Style now in vogue throughout America.

### CHAPTER III.

Abuses of Music in the Episcopal Church.—General remarks on the Secular Style.—Of Organs and Organ-playing.—The Church not a house of Entertainment.—Dr. Crotch on different Styles.

### CHAPTER IV.

The true Style Considered.—The old English Composers.—The opinions of Mr. Havergal, Dr. Watts, and Mr. Cope.

### CHAPTER V.

The bad Influence of Modern Italian Music.—Pythagoras, Aristotle, and Quintillian.—The Rise of the Musical Pitch.

## CHAPTER VI.

Extravagant and Fashionable Patronage of Foreign Music.—Addison's Opinions.—Italian Music unsuited to our Language.—Evil Consequences of the Study of it.—Popish Masses.—The Excellency of Handel.—Mr. Hogarth's remarks.

## CHAPTER VII.

Modern German Music.—Chorley's Criticisms.—Transcendental Nonsense.

## CHAPTER VIII.

Down-hill progress of Modern German Music.—Chorley's Recollections.—Chromatic Character of Vocal Music.—Sentence of Timotheus.—Sound not a sure Medium of Expression.—“Young German” fallacies and nonsense.—Handel unknown in Germany.

## CHAPTER IX.

What we Americans want.—Abuses in the Church of England.—Reformation and Restoration of Church Music.—Remarks of Rev. J. W. Twist, Dr. Burney, Dr. Bisse, and Dr. Crotch.

## CHAPTERS X. AND XI.

Of the want of a Liturgy; with incidental remarks.—Elegant extracts from Eminent Writers.—Of Puritanism.—The abuse of the Liturgy, &c., &c.—Dr. Bisse and Jeremy Taylor.

## CHAPTER XII.

Of Congregational and Choir Singing.

HINTS CONCERNING  
C H U R C H M U S I C.

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CHAPTER I.

SINCE the Creation, music has always held a prominent place in the public worship of Jehovah, and the devout and intelligent of all ages have been loud in their praises of divine song. Luther, who knew the value and power of it, on the seventeenth of December, 1538, invited the singers and musicians to a supper, where they sung "fair and sweet Motetæ." Then he said with admiration:—"Seeing our Lord God in this life shaketh out and presenteth unto us such precious gifts, what then will be done in the life everlasting?" In all times it has been held in the highest estimation; and any encomiums upon it at this late day, after all that has been written by the greatest and wisest of kings, philosophers, scholars, and divines, would be presumptuous. The character, quality, and propriety of church music, however, are proper subjects for the earnest

consideration of all who value public worship, and especially so in this country, where devotional music is but little known and seldom heard, and where, perhaps, not above a dozen sound church musicians can be found.

Plato wished that no other music but that of the temple should be heard by either gods or men.

St. Augustine speaks of his delight on hearing the psalms and hymns sung, at his first entrance into the church. "The voices flowed in at my ears, truth was distilled in my heart; and the affection of piety overflowed in sweet tears of joy."

St. Luke says, *they were continually in the temple, praising and blessing God.*

Doctor Bisse, on the excellency of praise compared with prayer, says:

"Let us consider the excellency of praise and thanksgiving, above and before, though not exclusive of, prayers, supplications, and intercessions. These are, we know and profess, all necessary offices, and ought to be found in all Christian liturgies, being commanded by the Apostle; but then each, as he commands also, must be joined with thanksgiving. This excellency will appear by viewing the difference of their subjects; for most different they are. . . .

"The worship of the Church triumphant is wholly made up of hymns, those songs of praise for what they enjoy, and of thanksgiving for what is passed, without any mixture of supplications. For why? their wants and wickedness, which are the subjects of them, are ceased: all the evils which

fill the litanies of the Church militant, are passed away. Praise ceaseth not with this state of mortality, like the others, but will accompany the saints into heaven, even as charity will.

“Upon this account the Christian Church, even though militant here on earth, hath in all ages made the greatest part of her public worship to consist of praise. Psalms, hymns, and doxologies, all being songs of praise, fill up the liturgies of the ancient Church, as far as can be judged from the remains and ruins of them.”

Mr. Jennings, in his admirable lecture on the decline of music, (Dwight's Jour. Music, Vol. I.) ascribes the low state of church music to the decline of reverence; which is, doubtless, one of the immediate causes. The fundamental causes of the pernicious style which prevails in this country, are the influence of Puritanism, and the want of suitable musical instruction in our colleges. The Congregational churches have sought to diversify the barrenness of Puritanical worship by the introduction of vain and trivial poetry; from which cause church music has suffered more than from any other. Young clergymen, who are ignorant of music, often seek to establish their fame, and perchance their pockets, by “getting up” a new collection of hymns. Then what a passion for *original* hymns. For an ordination or dedication, some young lawyer, or newspaper poetess of the

parish is engaged to write a hymn; which usually begins with a high-sounding address to the Deity, and then it is all over. The multiplicity of these productions shows how fickle and unsatisfactory they are. If one enters a strange church, all is new; the power of youthful association is lost.

Many of our hymns (so called) are in the same philosophic, reasoning strain as the Odes of Horace; and doubtless much of the poetry offered to the heathen gods, was superior to some that is now found in our Christian temples. We have in mind certain hymns, which seem to be modeled upon the following ode, by Horace:

“The just who firmly keeps his destin’d course,  
No tyrant’s threat’ning frowns control,  
No crowd’s unjust demands can force,  
Or shake the steady purpose of his soul.”

“There are many decent and correct compositions,” says an able writer, “in good regular metre, which it would be ridiculous to sing. We have heard pious meditations, religious reasonings on doubtful points, and doctrinal expositions of Scripture, sung loudly by congregations of well-meaning people, with instrumental accompaniments. But if they had reflected a little, they would certainly have found that the subject and tenor of such compositions are naturally opposed to singing; that if a man were really and seriously occupied with such matters as the hymn implies, he would not be disposed to sing at all, but to be silent and think.”

The compilers of our modern hymn-books seem to be inexcusably ignorant of their subject. A hymn is an address to the Almighty, while devotional poetry may be a very different affair, and in many of the productions in question, there is no allusion to God. They are wholly wanting in dignity, unity and simplicity of design. Ideas of the most heterogeneous kind are often crowded into the same hymn, the accentuation of which is quite as various; whilst obscurity, and novelty of expression, ugly or uncouth combinations of words, (e. g., "The beautiful vicissitude,") and irregularity of metre render them as fit for the comic almanac as for the church. Any attempt to add music to or to sing such poetry, only makes it the more ridiculous. Sometimes, not an idea develops before the middle of the second verse, whereas every line should be perfect in itself, and have a satisfactory close, like a strain of music. Monosyllables should be freely used, and the whole sentiment of the hymn so uniform that it may be expressed by one common tune. From the few ancient metres, the common and short being the best, the number has now been swelled to at least one hundred and twenty! some of which are as irregular as the price-current in the newspapers. Quite a variety of them are marked "P. M.," notwithstanding they

are of no particular metre. "To prayer, to prayer! for the morning breaks," is a specimen of this sort. Descriptive poetry is also bad, because there are few things in nature which music is capable of imitating. That pretty little poem, "How blest the righteous when he dies," ought never to be obtruded into the church. Metrical hymns should be hymns of praise, or at least of mingled prayer and praise; not little metrical prayers, ballads, odes or romances. A clear distinction is made between prayer and praise. "Is any among you afflicted? let him pray," &c. "And at midnight Paul and Silas prayed, and sang praises unto God."

"St. Augustine defines hymns to be praises offered to God with singing. 'Hymns,' says that holy doctor, 'are none other than songs which contain the praise of God. If it be praise, and not of God, it will not be a hymn; if it be to the praise of God and is not sung, it will not be a hymn. To make a hymn it is necessary three things should be united: praise — the praise of God — and singing.'"

How can any man be so stupid as to prefer these modern compositions to the divine canticles of the royal Psalmist? Christ and the Apostles chanted David's psalms; and if metrical poetry be desirable, the best version of these psalms forms an ample stock for all time.

But we may flatter ourselves that this evil will

soon be checked. The material is waxing scarce—the British poets, magazines, &c., have been pretty thoroughly ransacked and pillaged. Clergymen, in some quarters, have now betaken themselves to the chaotic practice of framing liturgies; in which, if they do not succeed better than they have in hymnology, they will shed no lustre on their own names, and will but disgrace the church.

We know what sort of hymns inspired the Apostles and Fathers,—the “Gloria in Excelsis,” “Benedicite,” “Te Deum Laudamus,” “Magnificat,” “Nunc Dimmittis,” &c.,—these are the models, some of which, for fifteen hundred years, have exalted the hearts of men throughout Christendom, and which will continue long after the rhyming compositions of this generation have been destroyed by the rats in the garret.

To the ancient hymns of the church might be added great numbers of supplicatory, scriptural anthems, with music the most heavenly and devotional, adapted to the sentiment. These anthems, with some of the apostolic hymns, are most unhappily excluded from the Prayer-book, in this country.

Addison says :

“There is no passion that is not finely expressed in those parts of the inspired writings which are proper for divine

songs and anthems. There is a certain coldness and indifference in the phrases of our language, when compared with the oriental forms of speech. There is something so pathetic in this kind of diction, that it often sets the mind in a flame, and makes our hearts burn within us. How cold and dead does a prayer appear, that is composed in the most elegant and polite forms of speech which are natural to our tongue, when it is not heightened by that solemnity of phrase which may be drawn from the sacred writings! It has been said by some of the ancients, that if the gods were to talk with men, they would certainly speak in Plato's style; but I think we may say, with justice, that when mortals converse with their Creator, they can not do it in so proper a style as in that of the Holy Scriptures.

"Since we have, therefore, such a treasury of words, so beautiful in themselves, and so proper for the airs of music, I can not but wonder that persons of distinction should give so little attention and encouragement to that kind of music which would have its foundation in reason, and which would improve our virtue in proportion as it raises our delight."

Some of the worst selections have been made from the works of Bowring. Surely, the church ought not to rob the world of all the pretty poetry.

In this connection, let us ask those who object to that very solemn and impressive mode of intoning prayers to the plain chant, (which is only a solemn way of speaking,) how they like rhyming prayers; prayers in common and long metre, and sung to a fashionable operatic melody? is there any thing absurd in this?

But, seeing that the ordinary speaking is sufficiently audible in our little meeting-houses; and that those monuments of piety, the English cathedrals, are not likely to be repeated in this country, and in this utilitarian and secular age, we need not fret ourselves about intoning the prayers.

But what shall be said of the sacrilegious hands that have mutilated the "Te Deum," and abolished that best of all glorifications, the "Gloria Patri?" Who but a musical ignoramus, would think of substituting such clumsy words as "immortal," "invisible," &c., and that, on account of a theological quibble. A man, who could alter these apostolic hymns, surrounded as they are by all the traditional charms of antiquity, might almost be suspected of burning a church. Who are these *liberal* Christians, who thus utter a lie on the Lord's day, and in His temple?

The Arians altered the hymn of glory or "Gloria Patri," as early as the year three hundred and forty-nine. "In the choirs of Antioch, while they praised God as the manner was, at the end of the psalms which they sung, some glorified the Father, Son and Holy Ghost, and some the Father by the Son, in the Spirit; whereupon a jar ensued in the Church."

There is one very foolish custom to be corrected,

viz., that of reading the hymn before it is sung. This was very well with the Puritans, when one book served the whole congregation, but now it is only a vain repetition. Why should a hymn be sung after it has been said?

Some assert (in support of hymnology) that St. Ambrose composed hymns for the people. This is true; but then they were hymns of praise to God. The Fathers adopted many of the Pagan customs, in order to interest the people in the new religion; hence we have at the Christmas season the evergreens, in imitation of the feast of Bacchus. Origen, one of the Fathers, says:—"We sang hymns to none but the Supreme Being, and to his only Son, in the same manner as the pagans sing to the sun, moon, stars, and all the heavenly host."

Local and politic exceptions like these must not be cited in support of a custom which is contrary to the general practice of both Jews and Christians, and which is not founded in reason. The door being once opened, what is to restrain or regulate the evil?

The hymns used by the early Christians were in prose, and not in rhyme; and it is quite certain that St. Ambrose, Ignatius, and many others did compose hymns in great numbers for the use of the early Christians; but then they were not in-

tended for the regular services of the church, and excepting some of the greater hymns, as the "Te Deum Laudamus," &c., were only designed for occasional and private use. "Tertullian speaks of husbands and wives singing psalms and hymns together, mutually provoking one another, and striving who should make the sweetest melody to their God." "And there is no doubt," says Bingham, "but that this private psalmody was an *imitation* of the public psalmody of the church." These hymns were also used before and after the celebration of public worship, and between the regular services. Such hymns were given to the people in order to inspire them when compassed with perils.

"When we consider," says Bingham, "that the Early Christians spent whole days and nights almost in psalmody; as when St. Ambrose's church was beset with the Arian soldiers, the people within continued the whole night and day in singing psalms, it will be easy to imagine that at such times they did not sing appropriated psalms, but entertained themselves with such as the Bishop then occasionally appointed. 'Psalmody was their exercise at all times in the church,' as St. Austin notes, 'to fill up all vacuities.' And upon this account (if the observation of L'Estrange be rightly made out of Chrysostom,) the people were used to entertain the time with singing of psalms before the congregation was complete and fully assembled."

The Rev. W. Romaine, in his "Essay on Psalmody," thus discourses of modern hymns :

"There is another thing relating to the psalms, I can not tell it an abuse, for it is a total neglect of them. They are quite rejected in some congregations, as if there were no such hymns given by the inspiration of God, and as if they were not left for the use of the church, and to be sung in the congregation. Man's poetry is exalted above the poetry of the Holy Ghost. Is this right? . . . .

"I know this is a sore place, and I would touch it gently, as gently as I can with any hope of doing good. The value of poems above psalms is become so great, and the singing of men's words, so as to quite cast out the word of God, is become so universal, (except in the Church of England,) that one scarce dare speak upon the subject; neither would I, having already met with contempt enough for preferring God's hymns to man's hymns, if a high regard for God's most blessed word did not require me to bear my testimony. . . . .

"Let me observe, then, that I blame nobody for singing human compositions. I do not think it sinful or unlawful, so the matter be scriptural. My complaint is against preferring men's poems to the good word of God, and preferring them to it in the church. I have no quarrel with Dr. Watts, or any living or dead versifier. I would not wish all their poems burnt. My concern is to see Christian congregations shut out divinely inspired psalms, and take in Dr. Watts' flights of fancy; as if the words of a poet were better than the words of a prophet, or as if the wit of a man were to be preferred to the wisdom of God. When the church is met together in one place, the Lord has made a provision for their songs of praise — a large collection and

a great variety. I speak not of private people, or of private singing, but of the church in its public service. Why should Dr. Watts, or any hymn-maker, not only take precedence of the Holy Ghost, but also thrust him entirely out of the church? Insomuch that the rhymes of a man are magnified above the word of God. If this be right, men and brethren, judge ye."

Some of our hymns (so called) are not intended as an offering of praise to God, but are only used as poetical illustrations of the sermon — a kind of punning, so to speak. The parson, therefore, instead of saying, 'let us sing to the praise and glory of God,' ought to say, — let us illustrate by singing the following paraphrase.

## CHAPTER II.

THE obtrusion of unharmonious and secular poetry into the church, is a great hindrance to divine song. It is seized upon by ignorant or avaricious men, as a pretext for the introduction of all sorts of secular music. As a counterpart to the hymn-books before alluded to, we have tune-books without number, made up of the most ridiculous adaptations and selections from oratorios, operas, sonatas, symphonies, songs, &c., all suited to the general ignorance and secularity of the times, and to that intemperate rage for novelty which everywhere prevails. Musical conventions are called in various parts of the country, under the pretence of improving the public taste, when in fact they are only intended to promote the sale of silly and mischievous music. Now the money-changers were driven from the temple long ago, and I submit that the music and psalmody of the church is not a legitimate article of speculation, and that our country friends are most egregiously

imposed upon. Good music never wears out; whereas the silly and ephemeral trash so much in vogue, perishes with the use of it, and a new tune-book is wanted every year, just as the makers of them intend. Those who indulge in such base practices, flatter themselves that it is a harmless pursuit, and are wont to say that the people want to be "humbled;" but I have heard some sound musicians say that it will take half a century to eradicate the evil consequences. It is a national calamity.

There are banded together in the cities of New York and Boston, a set of speculators who *trade* in the songs of Zion. With these fellows all styles are good, and that is best *to-day* which sells best. They know well enough in their hearts how limited the sphere of devotional song is, but if they acknowledge the truth, why, then their occupation is gone. The public ought to be cautioned against such musical pickpockets. In some of their books the most solemn words are often coupled with the melody of some familiar or vulgar comic song, with feeble harmony to match. Again, we have glees outright; literal selections from operas, &c., all bound up together, and covered with the high-sounding and queer names of "Hallelujah," "Cithara," "Dulcimer," "Shawm," "Lute of Zion,"

“The Handel,” &c. To give a kind of mock solemnity to such music, tunes of a light character are often closed with a strong ecclesiastical cadence, which seems like putting heavy armor upon an infant. What deformity, what incongruity is all this; and yet it is done (ostensibly) for the church of Christ! So numerous are these catch-penny works, that the powers of invention are severely taxed in finding names for them.

“If in a picture, Piso, you should see  
A handsome woman with a fish’s tail,  
Or a man’s head upon a horse’s neck,  
Would you not laugh, and think the painter mad?  
Trust me that book is as ridiculous,  
Whose incoherent style, like sick men’s dreams,  
Varies all shapes, and mixes all extremes.”

A like state of things existed for a time in England, probably amongst the Puritans. Sir John Hawkins relates that in country parishes, about the year 1675,

“Some poor ignorant man, whom the poring over Ravenscroft and Playford has made to believe that he is as able a proficient in psalmody as either of those authors; such men as these assume the title of singing-masters and lovers of divine music, and are the authors of those collections which are extant in the world, and are distinguished by the titles of “David’s Harp New Strung and Tuned,” “The Harmony of Sion,” “The Psalm-Singer’s Companion,” and others of a like kind, to an incredible number.”

Mr. Zeuner, in the preface to one of his books, makes the following very just remarks :

“From the abuses and absurdities that exist in well-known publications, it is not a very difficult matter to demonstrate that the church is inundated with music of a frivolous, trifling, and, may we not add, profane character !”

He then goes on to notice a great number of profane airs, such as “The Brave Swiss Boy,” “The Harmonious Blacksmith,” &c., as well as many others, which, he says, are now being performed on the boards of the American and English theatres !

“Ignorance and inexperience have no right to meddle with church music, which ought to be the most perfect in character and style. It ought always to be free from unhallowed associations, and its character, dignity, and solemnity ought to be constantly guarded. Has the time arrived when sacred words are to be associated with secular music, for common use in our churches ? ‘My house is a house of prayer,’ &c.

“If one happen to hear again in the church what he has before heard in a profane place, he must indeed doubt whether he be in an insane hospital or a place of worship.”

A musician can accomplish what the mere amateur, from the shop or counting-room, fails in ; and amongst all who have written for the church, in this country, the above named gentleman has

alone displayed a true knowledge of the requirements and propriety of Sacred Harmony. Not that his music is altogether what it should be, for of this he was well aware; but that he has best adapted himself to the flimsy poetry he had to deal with. Although slightly tinged with modern German chromatics, yet he has displayed good judgment in altering the rythmical forms of church compositions, without destroying their grave harmony. By this means he has adapted them to the light hymns in use, without falling into the lullaby style, as his cotemporaries have done. Some of Mr. Zeuner's "chanting tunes" will serve as an illustration. The fact is, that a good strong, devotional tune, like "Dundee" or "London," is too much for many of the little nursery hymns in use; while, on the other hand, the most sublime and instructive poetry is often wholly enervated by being coupled with an operatic melody.

What further progress can be made in secularizing the songs of the church it is not easy to see, unless the British poets and the Italian opera are swallowed at a gulp; and of this there are some symptoms, as recent publications intended for the Christian church give evidence. Some of these musical pretenders try to justify themselves by saying that their books contain a great deal of

good music. But what of that? The multitude, ever ready to sacrifice the understanding to the gratification of the senses, are sure to seize upon the bad.

Plato complained of the injury done to music by the poets, who "confounded all things with all;" and surely no man can be justified in meddling with the psalmody or ritual of the church, unless he has a suitable knowledge of music. A tinker might as well undertake to build a telescope.

What a blessing would it be, if all the poetic and musical trash of our time could be heaped together on some large plain, and then touched with a lighted torch, —

"Heavens! what a pile! whole ages perish there,  
And one bright blaze turns learning into air."

But setting aside the *quality* of the music in question, it is a great sin to *multiply* it to such an indefinite extent. It creates much confusion. One hundred and fifty *good* metrical tunes are enough for this world, and perhaps there is not a much larger number of good ones extant.

The music and poetry of the church, to be of any real value, must become familiar to the mind.\* Now in most of the Congregational

\* "One generation shall praise thy works to another."

churches in Boston, may be found at least two thousand psalm-tunes, and about one thousand hymns. Suppose then, that one-half are fit to be used at all, (and this is a most magnanimous allowance,) and that four of each are used every Sunday; it would require four and a half years to sing the former, and two years and a half to dispatch the latter.

“In 1567, Archbishop Parker published the first translation, by one and the same person, of the entire Psalter into English metre. It was printed at London by John Daye, with the royal privilege, and appended to it are eight psalm-tunes, sufficing in metre and in character, as was supposed, for every psalm.”

Adaptations are generally bad, unless done by a master. There is a disagreement between the accentuation of the words and the music. The melody of the music must suit the melody of the language.

Now in the face of this perverted state of things, who does not see the necessity of music schools in our colleges. We have no standard. The Puritans demolished organs,\* committed music to the

\* During the Great Rebellion, very few organs escaped the fury of the Puritans, excepting the sweet-toned instrument at Magdalen College, Oxford; which, it is said, “Cromwell contrived to steal, and had it removed to Hampton Court for his own entertainment. The rest were for the most part broken in pieces.”

flames, and annihilated all musical education; and, while we bow with reverence to the huge virtues of those old sons of thunder, we can not fail to see their errors, the consequences of which are too obvious. For want of collegiate instruction, we have no suitable men to manage our public schools, and the children are now taught from certain silly school song-books, which only tend to dissipate all true musical feeling and taste from the mind, and which they are ashamed to reflect upon as they grow older. This is a great evil. It is not owing to our climate that we have not as good singers as any nation upon earth, but it is for the want of proper youthful training. The first impressions which are made on the mind are always the strongest; hence, instead of pernicious sing-song ditties, children should always be exercised in strong classical examples, and especially in the church style, which they learn with the greatest facility, and to their lasting benefit.

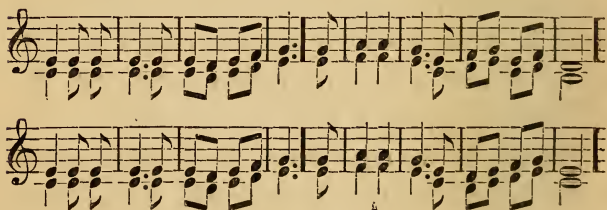
The eye, by the optic nerves, carries impressions to the brain. Sounds, also, through the auditory nerves, glide up to the brain and lay their messages before the mind, the effects of which vary according to the character of the objects or harmonies presented, — some exalting the mind and

loftier sentiments, while others tend to levity and dissipation of the mind.

Luther says:

“The youth ought to be brought up and accustomed to this [art, for it maketh fine and expert people. A school-master ought to have skill in music, otherwise I would not regard him; neither should we ordain young fellows to the office of preaching, except they have been well exercised in the school of music.”

Here is a sample of that effeminate, whining style of metrical psalmody which (to our shame be it spoken,) prevails in a great number of American churches. The women praise it, and young girls call it “beautiful.” It is a soothing, lullaby style that suits their particular mood, — something akin to anise and paregoric for the babies.



Now, all this may be very well for little girls to sing at the piano on a Sunday evening, but what kind of praise is it to offer to Him who sendeth his lightnings to the ends of the earth, and rides

upon the storm? Is this the way to "praise God in his sanctuary" and "in the firmament of his power?" Is this praising Him "according to his excellent greatness?" Is this "singing forth the honor of his name," and "making his praise glorious?"

### CHAPTER III.

THE abuses of music are not confined to Congregational churches alone; the Episcopal church furnishes some glaring instances. It is well known that a certain fashionable church in New York has become a by-word — that printed programmes of fashionable opera music have been distributed in the pews on occasions of worship, and that the same have been printed in the newspapers of the day, with no very flattering comments, — one writer remarking that he could not say whether or not any of the pieces were encored. These people seem to regard the music only as a low and sensual gratification, and young men and women listen to the amorous strains, and cry out “splendid!” just as they do at the theatre. It is said that this church is composed of the beau-monde of the town, for which reason, perhaps, the bishop does not put an end to such abominations. If they are really people of quality, why can they not afford a season ticket to the opera, and not prosti-

tute the church to such low uses? An organist of this church has produced a publication which would disgrace any choir-boy at Trinity Church.

Now, howbeit we may all agree to a moderate indulgence in that exotic, the Italian Opera, on proper occasions; yet surely, none can tolerate the "sweet enfeeblers of the heart" in a place of worship. Young women are not to be obtruded into the choir, to sing with that "languishment of note," and with all the "lulling softness and dying falls," as well as exaggerated accentuation, so peculiar to Italian music. St. Jerome says:

"We are not like tragedians to gargle the throat with sweet modulation, that our theatrical songs may be heard in the church, but we are to sing with reverence."

Dr. Burney says:

"It has long appeared to me, that whoever brings theatrical levity to the church is guilty of want of taste, judgment, and due reverence for the religion of his country."

Another writer, on the introduction of secular compositions into our churches, says:

"These are sometimes, though not often, serious, now and then touched with pathos. Yet they do not inspire devotion. They may awaken sympathy, and even tears; but are unfruitful of pious emotions or exalting power. Many of these selections abound in sentiment, grace and delicacy. . . .

“Much ornament is not admissible in the sanctuary ; it would be as much out of keeping, as French curls on a statue of the Madonna. Great plainness, a wholesome simplicity, belong to genuine church music ; all sickly, mawkish expressions are to be avoided, and the light, tripping turns, and artifices, as well as elaborate cadenzas, are solecisms, where sincerity, manly directness, unaffected grace and strength should give the tone.”

Amongst all abuses, those of the organ are not the least flagrant. Some people seem to regard this noble instrument only as a magnificent toy, to be filled up with all sorts of *fancy* stops, upon which to play all sorts of light and familiar airs, to the great hindrance of worship and scandal of the church. Those young men, whose business it is to “show off” organs, or, in the language of an old writer, such as are always playing a “*foolish vanitie*,” ought especially to be avoided. The house of prayer is not to be converted into a “Jim Crow” concert-room, nor a sale warehouse for organ-builders.\* Some instances of this sort are sometimes heard at Sunday-evening lectures. At the end of each verse of the hymn, thwack, thwack, go the stops for some seconds, preparatory to the grand display in the interlude, which I have heard

\* Concerts in churches are entirely out of place. It is proposed in England, that the annual musical festivals be hereafter held in the halls which have been erected for such purposes, and not in the cathedrals.

played on something equivalent to the piccolo, producing a ridiculous contrast with congregational singing.

Light minds are pleased with trifles, and such persons forget the service they are engaged in. The true style of organ music is that which casts noble hints into the soul, not the merely pretty style, which affects no part of the head but the ear, and touches not the heart.

A celebrated writer of a century and a half ago, says of certain organists who introduced irreligious music into their voluntaries :

“These fingering gentlemen should be informed that they ought to suit their airs to the place and business ; and that the musician is obliged to keep to the text as much as the preacher. For want of this, I have found by experience a great deal of mischief ; for, when the preacher has often, with great piety and art enough, handled his subject, and I have found in myself, and in the rest of the pew, good thoughts and dispositions, they have been all in a moment dissipated by a jig from the organ-loft.”

None but the very beau ideal of harmony ought to be heard in the church, and the voluntary for the organ ought to be as carefully and rigidly prepared as the sermon. The end of that short office of harmony — the voluntary before the first lesson — is to tranquilize the soul, and to prepare the mind for the admission of those divine truths,

which are shortly to be dispensed. The great office of the closing voluntary is, to lengthen out every act of worship, and to produce more lasting impressions in the mind. This demands the animating and dignified effects of counterpoint. The first voluntary should be played in slow and suspended progressions upon the soft stops of the choir or swell-organ; not in the boisterous manner practiced in many Congregational churches, where the organist thunders away upon the pedal and great organs, the which may be construed into an invitation to fight, rather than to worship.

In this particular, I have often wondered that our organists do not more frequently avail themselves of the instruction and example of that classical church-musician, the transcendent organist of Trinity Church, Boston,\* who, according to the testimony of competent judges, has no equal. Not on account of his feats as a concerto-player, for that is the laudable business of younger men, and of students; nevertheless, I guess few would dare enter lists with him on that score, for a given occasion.

The Rev. Mr. Jebb says:

“There is something in the human touch, which upon a musical instrument becomes the undefinable index to the

\* Mr. A. U. Hayter.

mind and feelings of the performer. It is surprising how great a difference is perceptible in the performance of the chant between organists of equal skill, but of greater or less devotional feeling. It has been well observed, that the organist who really reads the psalms, and enters into them as he accompanies them, will produce, unconsciously to himself, an effect which not the most studied performance of the mere musician can command."

Such seem to be some of the characteristics of this gentleman's playing. His performance is always characterized by perfect neatness; indeed, he possesses a temperament so sensitive as to forbid any thing that is not absolutely perfect. Albeit a little extravagant, yet nothing can more aptly describe it than the words of a celebrated historian in relation to another. Sir John Hawkins says of Handel's performance on the organ :

"The powers of speech are so limited, that it is almost a vain attempt to describe it otherwise than by its effects. A fine and delicate touch, a volant finger, and a ready delivery of passages the most difficult, are the praise of inferior artists. They were not noticed in Handel, whose excellences were of a far superior kind; and his amazing command of the instrument, the fulness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention, were qualities that absorbed every inferior attainment. When he gave a concerto, his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close-

wrought, and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a spirit and firmness which no one ever pretended to equal. Such in general was the manner of his performance; but who shall describe its effects on his enraptured auditory? Silence, the truest applause, succeeded the instant he addressed himself to the instrument, and that so profound that it checked respiration, and seemed to control the functions of nature."

Some people affect to undervalue the diapasons, the tones of which are so unaccountable. They are the *vox humani*, which we always hear with delight, but presently forget the sound, and want to hear it again. On the other hand, we are soon tired with the sounds of reeds and fanciful stops. The diapasons, by their clear and prompt speaking, show the imperfections of the player; hence, some performers resort to a muddy combination of reeds and small whistles, where they can bungle with impunity.

The open diapasons in some of our old organs are worth their weight of silver. One of the most charming of these may be found in Cleveland, Ohio. It was made by Goodrich, for the old Park Street Church organ, Boston. When that instrument was removed, the pipes were transferred to

the organ for the Baptist Church in Union street, and upon the sale of that church, the organ was removed to Cleveland. Those pipes ought to be piously guarded and preserved.

In England, organs are hardly considered ripe and mellow till they are two or three centuries old; but with us, they are soon discarded, and are, for the most part, built in a very cheap and frail manner.

A church organ should have as few stops as may be consistent with sufficient variety, and a great number tends to defeat this end; because a player must make his shifts quickly, and this can hardly be done when one has to look into a perfect forest of stops. There are only four or five distinctive, characteristic qualities of tone, and these can all be produced with twenty stops; all others are only slight variations under new names. An organ with twenty-five stops and three ranks of keys will give all the effects of an instrument of fifty stops, and it is believed that few American organs have wind enough to sustain a greater number of pipes; especially where two or three couplers are used, in which case the reservoir must be enlarged in the same ratio. This fact, which seems to be entirely overlooked, is not easily accomplished in a crowded instrument, and it is a

question whether the couplers are, upon the whole, of any real benefit, excepting, perhaps, the pedal coupler. Firmness and steadiness of tone are rarely obtained. If the following description, which is ascribed to a monk of the tenth century, be correct, the organ was at that time no mean instrument :

“Twelve pair of bellows, ranged in stately row  
Are joined above, and fourteen more below ;  
These the full force of seventy men require,  
Who ceaseless toil and plenteously perspire,  
Each aiding each, till all the winds be prest  
In the close confines of the incumbent chest,  
On which four hundred pipes in order rise  
To bellow forth the blast that chest supplies.”

It has been noticed that where organs are procured for country churches before they can command a competent player, music is sure to suffer, and nothing can be used but those weak, lullaby tunes, where the Bass dwells upon only two or three notes throughout. If any thing better is attempted, it has to be sung in a slow and heavy manner. Much better music would be insured, if the country choirs would cultivate a quartette of viols. The introduction of the Viola or tenor viol, would be a great improvement. With viols, well played, the best compositions might be used with good effect. Flutes and clarionets are too brilliant and noisy.

In a recent book, giving an account of the organs built in England from the reign of Charles the Second to the present time, the author contends, that what the old organs have gained in power by various alterations, they have lost in sweetness. He urges the preservation of the old instruments, whose want of power is often the sole reason of their condemnation. A reviewer of this book well observes, that, "regarding the church organ solely in the light of an accompaniment to the choir, we think that an ordinary choir-organ, properly placed, is in every respect sufficient for its purpose. We prefer sweetness, when combined with *firmness of tone*, to any amount of power."

There seems to be quite a mania in this country for "gigantic and noisy organs," — those enormous music-mills of Holland, as Mr. Jebb calls them, which are more fit for Nebuchadnezzar's festival, than for the sweet and grave accompaniment of a choir. Many of the modern organs are too loud for the houses which contain them, and are quite inferior for purposes of worship to many of the small, but sweet-toned old organs built by Mr. Appleton. There are not wanting such people as would exchange that fine-toned instrument in King's Chapel, Boston, for a modern toy.

American builders often fail most in the grand trumpets, which, when compared with that lofty trumpet in the magnificent organ at Trinity Church, sound more like the flip-flap and gingle of a planing-mill.\*

In regard to the temperament of a church organ, the perfect old English is, no doubt, the best; because, where but few keys and little modulation are used, the intervals can be nearly as perfect as the voice. In a concert-room, equal temperament is not out of place.

In all its departments, a very large majority of the people in this country have no other idea of church music than that of an entertainment. A clergyman, not long ago, requested the organist of his church to favor the congregation with "The Last Rose of Summer," as a voluntary. Such people frequently try to justify themselves, by a very foolish saying, falsely ascribed to a very pious man, viz., that "The devil ought not to have all the good tunes." They then think they have said something; but methinks the great question

\* The organs of Germany are said to be the same to-day as they were two hundred years ago, while the English have made great improvements, especially in the action, and have also added that valuable invention—the swell—which the Germans do not know the use of. In accompanying the chant, and otherwise, the swell is invaluable when properly used, and it is not more frequently abused than the thundering pedal Bass.

as to which *are* the best tunes still remains to be settled. It seems as if the devil, or some other distinguished personage, must now have all the good tunes, for they are rarely heard in our churches.

But who are these empty-headed young men, aye, and old ones, too, who would convert the church into a house of entertainment? "*Have ye not houses to eat and drink in?*" Who are the conceited boobies who dislike old music? The Bible is pretty old — do they like that? What do they know about sound? Do they understand its phenomena, in all its philosophical, physiological, and moral bearings? Can they point out those progressions in harmony which are best calculated to lead the mind to "the throne of the heavenly grace?" If these men *know* any thing, let them stand up, and make out their case; or else, be it said of them, in the words of Job: "Ye are all physicians of no value. Oh that ye would altogether hold your peace; and it should be your wisdom."

Such people cut a very queer figure, when they set up their opinions against the practice of men who have been bred in the church, and who have spent their lives in the study of divine harmony. Do men send for a physician, and then tell him to give them only such sweet medicine as suits their

disordered tastes? Neither must they tell the doctor of music what their souls need. Such a thing is preposterous, and ought to put the blush upon the most conceited pedagogue in Christendom.

Dr. Crotch, on different styles in music, says:

“The *sublime* is founded on principles of vastness and incomprehensibility. The word *sublime*, originally signifies, high, lofty, elevated; and this style, accordingly, never descends to any thing small, delicate, light, pretty, playful, or comic. The grandest style in music is, therefore, the sacred style,—that of the church and oratorios; for it is least inclined to levity, where levity is inadmissible, and where the words convey the most awful and striking images. Infinity, and what is next to it, immensity, are among the most efficient causes of this quality; and when we hear innumerable voices and instruments sounding the praises of God in solemn and becoming strains, the most sublime image that can fill the mind seldom fails to present itself—that of the heavenly host described in the Holy Scriptures.”

## CHAPTER IV.

WHAT then, let us ask, is the true style of devotional music? In answering this, we must inquire into the nature of the service in which it is employed. The worship of God is the heartfelt performance of certain religious rites, as prayer and praise, whereby man seeks to honor God and benefit himself by bringing the heart into an obedient frame, to the end of an upright life. Whoever has a true apprehension of the greatness and holiness of divine worship, can understand how reverent and serious should be the music which accompanies so sublime an act. Holiness to the Lord should be stamped upon every thing connected with the church, and the best faculties of the soul should be exercised by all who venture to compose choral music. We are to rejoice soberly and reverently; not with the boisterous or wanton hilarity and mirth which characterize a political celebration.

Worship, then, is a work of the heart and the

understanding, not of the imagination and the senses; consequently, all works of a purely melodic or imaginative character have no business in the church. Arias must be excluded, because they are outward and sensual, while harmony is internal and spiritual, and (in the words of a famous and ancient man,) affects that very part of man which is most divine.

An important event indeed in the history of music, was its separation from poetry, which happened about 550 years B. C. In all vocal compositions the music ought to be kept subordinate to the poetry, which, from the greatest antiquity, has always been considered the prime element, and the musical tones as only auxiliary, and for giving life to the text; otherwise, what an absurdity would it be to talk about vocal and instrumental music, when no real difference would exist. One of the great evils and pernicious errors of modern times is that this distinction is lost sight of; words are now sacrificed to sound; for which reason, amongst others, no church music, (and very little genuine vocal music of any sort,) has been written during the last century.

Altar music, above all other, must be only a vehicle for the words of the service, which are the property of the whole congregation; consequently,

it must not be in the weak, melodic style, where words are sacrificed to sound, but in the syllabic, choral or speaking style, which admits of a distinct articulation, and where nearly every syllable has its note. Dr. Burney says, "Our florid song, it can not be dissembled, is not always sufficiently subservient to poetry."

Again, how can spiritual worship be aided by music which appeals only to the senses, for they must soon languish where the mind has nothing to do,—then we must know that a large part of the worshippers have no ear for tune or melody; consequently, they can derive no benefit from it. Harmony, on the contrary, has power to affect every living soul; even the savage is awe-stricken by the power of grave harmony.

The office of divine harmony is to lift up the heart, and to give life to the service,—consequently, it must be of a plain, dignified, and orderly sort. We are told that the Fathers cast out of the church all gay and chromatic music, i. e., the *canto figurato*, and retained only the sober diatonic genus; and it has been truly said, that a strict adherence to the diatonic scale *precludes* levity. The chromatic scale belongs to the orchestra, and particularly to instrumental compositions. The church wants but little to do with

semi-tones. Dr. Burney says: "Let all the sharps, and six of the seven single flats, be excommunicated from the church, but let them not be cut off from all society elsewhere." Again, he says:—"Perhaps the want of variety in the melody and modulation of the strict diatonic compositions was compensated by accuracy of intonation and perfection of harmony," and, that "what is generally understood by taste, in music, must ever be an abomination in the church."

Mr. Hooker says: "In harmony, the very image and character, even, of virtue and vice, is perceived; the mind delighted with their resemblances, and brought, by having them often iterated, into a love of the things themselves. For which cause there is nothing more contagious and pestilent than some kinds of harmony — than some, nothing more strong and potent unto good." We can all realize the dangerous effects of bad harmony, when we see how this generation has been corrupted, and how some persons choose such whining, sing-song tunes as "Hebron," "Ward," "Ballerma," &c., instead of the simple majesty of "Dundee," "London," "St. Anns," and "Windsor," which not only please the ear but awaken the loftier sentiments.

We want, then, at the altar, only the plain syl-

labic melodies, divided equally among all the parts, (for all are to sing with the understanding and the heart,) the whole wrought into dignified and simple diatonic harmony, elevated by that soul-stirring and ever-living principle of all music — counterpoint — and chastened by the graces of sequence.

Now, be it known that the music of the Reformation is such as has been described, and that the Church of England has got it all, and the devil none. During a period of fifty years, about the time of the Reformation, Rome furnished some of the best specimens ever written, and then fell off into sensuality. England has availed herself of all such Italian compositions as could be adapted to her service, as well as the German chorals of the Reformation, and so is become the conservator of nearly all the true devotional music in the world.

When the new and simple ritual of the Reformation was firmly established under Elizabeth, there arose a demand for simple music, suited to the English tongue. Then appeared Dr. Tye, Thomas Tallis, William Byrd, Richard Farrant, Orlando Gibbons and a host of others, down to the time of Boyce; since which time very little good church music has been written, nor is it

desirable that there should be, since there is an ample supply for all times and occasions. 'These productions were the promptings of the most sublime piety, and so excellent were they that they begat in the people a great love of sacred music, and it became the national music. Handel imbibed it, and modeled his style upon it, otherwise he might have been a very different Handel. The characteristics of these old compositions are said to be, fine harmony, unaffected simplicity, and unspeakable grandeur. Here is praise tempered with adoration. Such music has had no small influence upon the English character; and if we retain any thing of that solidity of mind peculiar to the English race, such also must be our music. It is not a little laughable to hear certain musical novices talk about an American style.

Such is the music which those accomplished and profound musicians, Dr. Hodges, of New York, and Mr. Hayter, of Boston, have been laboring to disseminate in our country, and to such men as these, the nation owes a debt of gratitude. In this connection might also be named, those discreet church-musicians, the present organists of Grace Church, and of the Church of the Advent, Boston,—whose hearts are fully bent in the right way. 'These gentlemen have had to contend, not

only with popular, but clerical ignorance; for most of the clergy have had the misfortune to be educated in colleges destitute of musical foundations, and have failed to perceive the true purposes of this part of the service. Such persons have sometimes objected to the old music, because the parts do not all speak the words exactly together. Now, such people ought to know that the subject is always first given out in a distinct and articulate manner, and then follow such contrapuntal contrivances as tend to impress it upon the mind, and without which the service would be so monotonous as to drive many from the church. It is a truth, that the sober expressions of counterpoint do not harmonize much with sensuality.

In the time of Henry the Eighth, a book of ceremonies was published, in which is the following passage: "The sober, discreet, and devout singing, music, and playing with organs, used in the church in the service of God, are ordained to move the people to the sweetness of God's word, the which is there sung; and by that sweet harmony both to excite them to prayer and devotion, and also to put them in remembrance of the heavenly triumphant church, where is everlasting joy, continual laud, and praise to God."

Sir John Hawkins, in his admiration for the old

English composers, says: "Upwards of two hundred years have elapsed since the anthem of Dr. Tye, 'I will exalt thee,' was composed; and near as long since Tallis composed the anthem, 'I call and cry to thee, O Lord,' and it is but a few years since Geminiani was heard to exclaim that the author of it was inspired." Such is the beau ideal of Temple harmony.

Stripe, in his *Annals of the Reformation*, says of the music of Elizabeth's time, that the French ambassador hearing the excellent music in the cathedral church, extolled it to the sky, and brake out into these words: "O God, I think no prince beside in all Europe ever heard the like; no, not even our holy father the Pope himself."

In all forms of the church song the older specimens are the best. For instance, in that highest and best form — the chant — the Gregorian stands pre-eminent, notwithstanding some claim equal rank for the early English chants. So is it in metrical psalmody, and with services and anthems; the best being coeval with the Reformation. The reason is, that they were written to supply the necessities of the times, and are the productions of pious hearts and of a pious age. They were prompted by higher and purer motives than reputation or profit to the composer. Much of the old

harmony was composed by doctors of divinity and men of great learning, who devoted their lives to the service of the church; amongst whom may be mentioned, in addition to those before named—Elway Bevin; Christopher Gibbons; Peter Rogers; John Hilton; Dr. Rogers; Dr. Child; A. Bryne; Dr. Blow; Jeremiah Clark; Humphrey; Wise; Patrick; Dr. Aldrich; Weldon; Dr. Croft; Creighton; Dr. Turner; King; Dr. Greene; Battishill; Travers; Purcell; Robert White; Batten; Webbe; Goldwin; Matthew Lock; Tompkins; Shephard; Nares; Dean; Kelway; Attwood; Alcock; R. Cooke; Dr. Cooke; Dr. Hayes; Dr. Crotch; and many others. Whoever is not familiar with these authors ought to be very shy about speaking of church music.

Concerning chants, while we are not to be confined strictly to the old models, yet it is dangerous to wander far from them. Our modern double chants are quite too florid and melodic, some of them being more like a psalm-tune than a chant. People can not judge of the Gregorian chants by what they see in certain recent publications, where they appear in a secular dress.

It is the fashion, in some quarters, to decry the old church modes, together with the Greek and Hebrew music, as barren and monotonous. Such

people seem to think, that because secular and instrumental music have passed the narrow bounds of the ecclesiastical style, they may introduce their new and charming conceits into the church, but not so; the characteristics of divine worship remain unchanged. Those thoughtless persons, who would introduce gay and meretricious compositions, for the sake of pleasing the youth, are not worthy of notice; for albeit we may make no boasts of piety, yet who so impious as not to pay his devoirs to religion.

Church music, then, has one fixed and unalterable purpose, high above the fickleness of all fantastic and fashionable embellishment, and can never change, but with the attributes of Jehovah.

The principal reason why the ancient music of the Church has fallen into neglect in our country, is, that it was so much caricatured by the Puritans. Even at the present day, some of our best singers inherit the old Puritanic drawl. They seem to think that the word Choral, means slow and heavy; and are possessed with the idea, that all the tunes which are written in semibreves and minims must be sung in a heavy, drawling manner, when in truth the notes have nothing to do with the *time*—the words and the construction of the music must govern that. Breves and semi-

breves are the church's characters — they are plain, and easy to read, and keep the music of the church separate from other music. Crotchets and quavers belong to the theatre. The "Old Hundred" and "Dundee," therefore, are not dirges, but the most rejoicing anthems in the world, when the words are of such a character. It is a mockery to caricature the words usually set to the "Old Hundred," by drawling them out in a slow and unmeaning way. The Rev. W. H. Havergal, in the preface to one of his publications, makes the following remarks :

"The time and pitch of tunes in older days, were not exactly as they now are. The old singers sang at a greater speed than modern singers. A dozen verses, reduced to six by a double tune, formed a very moderate portion for one occasion. The *modern drawl*, which makes four single verses quite long enough, was most likely occasioned by the innovations upon the syllabic style. When crotchets, quavers, and flourishing turns found admission into parish choirs, a slowness of performance necessarily followed. The introduction of tunes in triple measure, where the accented semibreve or minim is divided into two slurred notes, was also fatal to the continuance of pure psalmody. All such tunes occasion a slow and languid utterance."

As to the triple measure, to which Mr. Havergal alludes, it has been found to be in some respects better suited to the English tongue than the *common* time, inasmuch as our language has fewer

accented syllables than the Latin and some other languages ; but it can never be sung by a congregation nor by any save skillful vocalists, because it requires a degree of sustaining power which crude singers know nothing about. The triple measure is good for occasional use, but the common time is the best, and when the music is written in the subservient and syllabic form, the accent can be varied at pleasure.

Dr. Watts says :

“ It were to be wished, that we might not dwell so long on every note, and produce the same syllables to such tiresome extent, with a constant uniformity of time ; which disguises the music, and puts the congregation quite out of breath ; whereas, if the method of singing were but reformed to a greater speed of pronunciation, we might often enjoy the pleasure of a longer psalm, with less expense of time and breath ; and our psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves.”

Dr. Miller, on the same subject, says :

“ Instead of the odious absurdity of giving the same length of sound to every *syllable*, whether long or short, to every *word*, be it ever so emphatical, or only an article or expletive ; instead of hearing in our churches unmeaning sound, which scarcely deserves the name of music, we shall be delighted with what constitutes its very essence.”

Mr. Copc, in his lectures, remarked that,

“With the death of Dr. Boyce in 1799, closed the school of English Church Music, after an existence of two hundred and fifty years, from 1530 to 1780. This school existed as long as any school in the world, even that of painting. Subsequent musicians had not the conception of writing for the church; they had the glaring fault of straining to produce, by great effects, grand and sublime strains, and we see their utter failure. During the two hundred and fifty years’ existence of the school of music, the productions of the old masters always had a solemn and devotional character and never ceased to be the music of the church. As for Mozart, he was so secular that you would not know his music was sacred, if you were not informed of it at the time it was being performed.”

One of the most lamentable facts to be noted, is the total neglect of the *minor* mode. It is generally supposed that music in this mode must necessarily be whined out in a sad and gloomy manner, merely because our Puritan fathers did so, but the old English composers wrote the most jubilant anthems in this mode, and it is far more chaste and majestic than the *major*.

Just let our “Windsor” be sung right lustily and with the whole heart, as the psalm prescribes, and it will be found that what the poet has said of this old “Dundee” is not extravagant. Let the words be — “Joy to the world, the Lord is come.”

Music in this style is always your humble servant. The accent may be varied at pleasure, and it may be loud or soft, fast or slow, solemn or gay.

## CHAPTER V.

HAVING just hinted, in the foregoing pages, at what music is, and what it is not, I have bethought me to cast some reflections at the hindrances in the way of real church music; amongst which may be reckoned, first, an inordinate indulgence in that intensely sensual and enervating exotic, the Italian Opera.

With the loss of liberty, the Italians lost all; and, corrupted by their various invaders, plunged into sensuality and the love of pleasure. Thus was the national mind so enervated, that this once great people is well nigh degenerated into a nation of priests, beggars, fiddlers, etc. The recent music of Italy, that "land of great faith and lax morals," is all *sense*—mere musical dissipation; which follows consequently upon the dissipation of the national mind; for music is a sure intellectual barometer. What are the thoughts of an Italian when compared with those of an Englishman? Do they often rise above love, music, and macaroni?

“Pythagoras, who paid the greatest attention to the science of music, deemed it the duty of a philosopher to look upon it as an intellectual study, and censured the judging of music by the senses. He required that it should be examined by the rules of harmonic proportion.”

Modern Italian operas are, as some have intimated, pretty much alike; one composer being but an imitator of another. They all dazzle at first, but soon pall upon the ear. Nevertheless, they often afford a good exhibition of the vocal art, which is the secret of their attraction with musicians, and but for which, two or three performances would suffice, like those of a circus company.

The influence of light music develops itself in the performances of some of our musical societies. The Handel and Haydn Society was chartered “*for the purpose of extending the knowledge and improving the style of performance of church music.*” How much has the style of church music been improved by the performance of that blasphemous, nondescript, and hackneyed composition, Rossini’s “Stabat Mater”? — a part of which is only fit for martial music, whilst other portions only require scenic effects and action, to fit them for the théâtre. The music and the words are entirely antagonistic, and nobody but a barbarian can sing the music in its true character, when coupled with words of such awful and tender im-

port, without doing violence to his own feelings. But luckily for most of the young amateurs who take part in the performance, they know nothing about the words; whilst the opera singers, who are dragged in to compete with the theatre, *care* nothing about them. What a falling off must there be in the intellect of this old society, and how short-sighted its management, when it is thus prostituted from the high purposes for which it was founded, to the performance of such popish and impious rubbish. But, says one, "It pays best;" which saying may not prove to be true, in the long run. But, saying nothing about the damage to the cause of music, what is a little present gain, compared to the ultimate loss of reputation, and ruin which must ensue, whenever the intelligent, who give the tone to public opinion, set their faces against such things? The Handel and Haydn Society, by fostering such trash, not only involve the forfeiture of their charter, but disgrace the name of Handel. But, says another, "It is fine music;" so it is, perhaps, for the stage—for battle and murder; but not for the Saviour bleeding on the cross. It has been asserted, and whether truly or not, the result justifies the belief, that Rossini, being a Jew, composed this music in the most impious strain possible, in order to show his contempt for the Christian religion.

As a result of such performances, let it be here recorded, that, at a recent dedication of a Baptist church in Boston, Rossini's "Inflammatus" was *performed*, and that, too, in Italian. Songs to the Virgin in a Protestant church, and at the dedication! What say the "Holy Alliance" to this?"\*

A clergyman must feel himself but poorly fitted for his office, when his education has been so neglected in the matter of ecclesiastical music as to allow such *exhibitions*. Indeed, we can hardly enter a church in Boston without hearing some familiar strains from an opera.

To one of our younger musical societies, belongs the honor of having first produced, in this country, that master-piece of all choral works, Handel's "Israel in Egypt." This work was most faithfully and carefully prepared, having been patiently rehearsed under Mr. J. G. Webb; and the result was, beyond question, the most perfect performance ever heard in this city, and an occasion not to be forgotten. It was done on the evening of Saturday, March the first, 1851, under the conduct of Mr. Lowell Mason, the orchestral force being similar to that employed by Han-

\*This was proved to be partly erroneous. The person upon whose authority it was stated, alleges that he could distinguish no English words, and we know that words can hardly be spoken at all in the screaming portions of that music.

del. The organ was handled by a young 'English organist, who played with such precision, spirit, promptness and power, as might have satisfied the immortal composer himself. This composition is by all means the most suitable for choral societies, when they can command a strong, double choir. It only requires a moderate orchestra, and a good organ, well played. If our musical societies were to unite, for a season, in the performance of this great work, what crowds would give audience. Suppose then, that instead of burlesquing respectable operas, or running a sort of scrub-race to see who shall "come out" first with the most imperfect performance, they should thus unite and give us something truly great.

Aristotle says :

" Every kind of music is good for some purpose or other ; that of the theatre is necessary for the amusement of the mob ; the theatrical transitions, and the tawdry and glaring melodies in use there, are suited to the perversion of their minds, and let them enjoy them."

But whatever may be thought of the music of the theatre, surely none can be indifferent to that part of the art which "raises such heavenly contemplations in the mind." Says an old writer : "The passions that are excited by ordinary com-

positions generally flow from such silly and absurd occasions, that a man is ashamed to reflect upon them seriously ; but the fear, the love, the sorrow, the indignation, that are awakened in the mind by hymns and anthems, make the heart better, and proceed from such causes as are altogether praiseworthy. Pleasure and duty go hand in hand, and the greater our satisfaction is, the greater is our religion."

Young persons are rarely to be trusted in the matter of church music, and, naturally enough, perhaps, fall into the lighter style. Later in life, after the enthusiasm of youth and the thirst for novelty are past, and when the devotional sentiments come to be developed, they are better qualified to judge of music. They then realize their youthful vanities, and cling to the classics as the only true source of edification and lasting pleasure.

There are in almost every church and religious society certain fickle-minded young men, who are afflicted with the Italian opera, who spend their evenings perchance with Donizetti, and who judge of church singers by that which disqualifies them for the office, viz., their proficiency in Italian song, which requires a state of mind and feeling not at all consonant with worship. These young charac-

ters are often loud in their complaints about the music at church—"O! it is perfectly horrid." Now and then they can draw into their circle some older person, whose ignorance of music is only equalled by his self-conceit, and who may have indulged himself a little in the psalmody of "Billings and Holden." Now, you have only to wound the conceit of such a man to make him your mortal enemy; for his only wonder is, "that one small head can carry all he knows." Such parties sometimes contrive to keep up a continual buzzing in the congregation. But what need the well-advised church musician and ritualist care for the nestlings of such "church mice?" for it has been observed that such busy-bodies contribute little or nothing to the support of worship.

Such worldlings object to the devout *minor* mode, which ought by all means to be equal with, if not to prevail over the *major*, in church. Not long ago, one such person approached the organist of one of our churches, after the singing of the tune which we call "Windsor," and said, "Why will you persist in singing these minor tunes?" Yes, "Windsor!" that which by common consent of musicians, is the best specimen of metrical psalmody extant. What a commentary on this man's mind and heart; for if music is an intellectual barometer, it is not a less sure devotional

touch-stone. Such men as these sometimes attempt to criticise ecclesiastical music. They think that they must understand the music they hear, but how can they do this without knowing the science? They may feel it, but not understand it. If it is the business of worshippers to seek out the mysteries of harmony, then the church is converted into a music school. Words are the medium for worship, and if these meddlers will attend to their prayer-books, the music, such as the sound church musician uses, will aid them in their devotions.

Quintillian, in his remarks on the importance of the study of music, thus defines the kind of music to be studied: "I do not mean," he says, "those effeminate, lascivious quavers that are now introduced upon our theatres, and deprive us of the small share of virility that still remains amongst us; but the music which heroes themselves used. I do not mean the lewd airs practised upon flutes and fiddles, such as a young lady of any reputation would be ashamed of; but that kind which being founded upon rational principles, is of the greatest efficacy in raising or soothing the passions."

Modern Italian music has otherwise, indirectly, injured sacred music. A British publication furnishes the following extracts, on the rise of the musical pitch:

"A pamphlet was published three or four years since by Mr. Richard Clark, a veteran lay vicar choral of Westminster Abbey, in which he gives some curious illustrations of the rise in the pitch of musical instruments, which has occurred of late years. Mr. Clark has the good fortune to possess a tuning-fork (A,) which belonged to Handel. He also possesses a bell, supposed to be about five hundred years old, which came from a monastery in Spain, and the note of which corresponds exactly with Handel's fork A; and he shows that the old bell at Westminster Abbey, which was given to that Abbey in 1430, and recast in 1599, gives D natural exactly in accordance with the pitch of Handel's fork and of the Spanish bell.

"On the other hand, he shows that the pitch used at the Philharmonic and the Opera, is a tone, or a tone and a half, above what it was in Handel's time; and the pitch having been so much strained and forced above the natural compass of the voice, to accommodate, show off, and make the instruments brilliant, neither treble, contratenor, tenor, nor bass, can sing with effect the pieces allotted, and originally composed in that particular key, without, as it were, straining their eyes out of their heads. 'Vocal Music,' continues Mr. Clark, 'never gave more delight or more satisfaction than when the pitch was a whole tone lower than it is at the present time. It is frequently remarked, we shall never have Handel's music sung as it was by Madame Mara. Why? it may be asked. Because it is fashionable, and it is expected, that singers must attempt fiddle-passages, therefore have no command over their voices. Such face-straining and screaming certainly surprises, but makes no lasting impression on the ear or the feelings, which was the case in Mara's time.'

"Two questions here arise; which are thus stated and answered by Mr. Clark.

“‘I have heard it asked, How did the bass voices in the time of Orlando Gibbons sing down to double E, and in the time of Purcell sing up to F and G, and down to double D? I answer, that the bass in the time of Gibbons very rarely was required to sing above the sixth line C, and therefore, not being forced at the top, could always command double E and D below.

“‘In regard to Purcell’s composition, a voice had been formed by nature in the person of Mr. Gosling, of Canterbury, who was, on the 25th of February, 1578, sworn Gentleman Extraordinary of the Chapels Royal, for whom Purcell prepared all his bass songs and anthems.

“‘Dr. Boyce, it is understood, composed most of his beautiful, but very high anthems, for old Mr. Bellamy, who had a very high bass voice. Mr. R. T. S. Stevens, also composed many of his glees for Mr. Leete’s fine deep bass voice. Dr. Calcott composed that beautiful glee, “With sighs, sweet Rose,” for Mr. W. Knyvett. Mr. Horsely composed that grand and noble composition, “Cold is Cadwallo’s tongue,” for that truly great English singer, that orator in music, Mr. Bartleman; and many other compositions could be adduced in the same way. These composers had already the voices formed, and adapted their compositions beautifully to the compass of those several voices. But these singers could not sing the same compositions a note and a half higher than the key in which the music was originally composed for them; the singers would thereby be much distressed, and probably the compositions spoiled.’”

May not the foregoing be taken as the solution of Handel’s trumpet parts, which make our modern trumpeters scowl and scold.

## CHAPTER VI.

HAVING been misinformed in regard to the words used in connection with improper music at the dedication of the church mentioned in our last chapter, it is a satisfaction to contradict that slight misstatement. The music in itself was quite sufficient,—enough indeed to satisfy the blindest devotee to the meretricious schools of modern Italy. The fulsome and indiscriminate adulation heaped upon foreign compositions, musicians, and teachers, during the past five years, is not without an example. About a century and a quarter ago, Farinelli, a handsome and very celebrated Italian singer, captivated half the women in London; and, during the performance of a certain song, one of them gave vent to the following impious ejaculation: “One God, one Farinelli!” This event has been satirized by Hogarth, in his “Rake’s Progress.” Farinelli is there represented on a sort of throne or altar, upon which are depicted several hearts pierced with arrows. At the foot of this

altar a female is kneeling and presenting her heart, whilst the above named ejaculation proceeds from her mouth.

“ Addison says :

“ We no longer understand the language of our own stage ; insomuch, that I have often been afraid, when I have seen our Italian performers chattering in the vehemence of action, that they have been calling us names, and abusing us among themselves ; but I hope, since we do put such an entire confidence in them, they will not talk against us before our faces, though they may do it with the same safety as if it were behind our backs. In the mean time, I can not forbear thinking how naturally an historian who writes two or three hundred years hence, and does not know the taste of his wise forefathers, will make the following reflection ; In the beginning of the eighteenth century, the Italian tongue was so well understood in England, that operas were acted on the public stage in that language.

“ One scarce knows how to be serious in the confutation of an absurdity that shows itself at the first sight. It does not want any great measure of sense to see the ridicule of this monstrous practice ; but what makes it the more astonishing, it is not the taste of the rabble, but of persons of the greatest politeness, which has established it.

“ If the Italians have a genius for music above the English, the English have a genius for other performances of a much higher nature, and capable of giving the mind a much nobler entertainment.

“ Music is certainly a very agreeable entertainment ; but if it would take the entire possession of our ears, if it would make us incapable of hearing sense, if it would exclude arts that have a much greater tendency to the refine-

ment of human nature, I must confess I would allow it no better quarter than Plato has done.

“Our present notions of music are so very uncertain, that we do not know what it is we like; only, in general, we are transported with any thing that is not English: so it be of a foreign growth, let it be Italian, French, or High-Dutch, it is the same thing.”

If Addison found reason for such remarks in *his* time, what would he say of the *modern* Italian opera?

Let us now glance at that hybrid species of music, the masses of Haydn and Mozart.

“They are, (says Jebb,) the genuine offspring of the opera, though trained by a hand of greater strength than is to be found in the more modern Italian school, (the encouragement of which, is on many most serious grounds a disgrace to the English nation,) and deeply versed in the most hidden resources of an exquisite melody. But there is an exaggerated expression of sentiment foreign to our national character, and inconsistent with its manly strength. They are in a style neither ecclesiastical nor English.”

Mozart had the misfortune to live in a secular age. His reputation and his living depended on his popularity at court, and to be out of favor there, was a fatal disaster. His new and brilliant instrumentation was eagerly seized upon as a fitting adjunct to the gay pageantries of popery.

“In the Roman choirs, (continues Jebb,) the secularity of modern times has introduced theatrical singers into a

gallery, to execute that operatic style of music, which has very much superseded the school of Palestrina and Allegri. Rome has heinously transgressed ancient practice in grave matters, whilst in the particular of sacred music she has sinned against the decorum of public worship more grievously than any church upon earth. The services of Passion week at Rome have degenerated into a mere spectacle, which people go to hear and see from exactly the same motives that send them to the opera."

Modern masses depend very much upon tawdry instrumental effects, and require the aid of an orchestra. They are peculiarly adapted to the Latin tongue, and are part and parcel of the sensuality of popery. There are in Boston certain young men and women who go about o' nights singing masses in unknown tongues. If such persons think that they are doing any thing for the improvement of church music, they deceive themselves. On the other hand, if they seek only amusement and vocal exercise, how much more rational to use the fine old English glees and madrigals, or the fine old contrapuntal church compositions by the best English masters. Here the words combine with the music in the promotion and refinement of all the generous sentiments and the noble and devout impulses of the heart.

Nothing can be more absurd than for an Englishman (or American) to study Italian song, un-

less he be first well instructed in English singing, or unless he intends to forsake his mother tongue altogether. To intone the English language well, is an art requiring careful study and practice, whilst almost any person who can open his mouth may sing Italian. The singing of English requires that smart and expert action of the lips and tongue which is necessary for the quick and distinct articulation of the consonants without interfering with the vowels, and to which the Italian and German are entirely opposed. We may all call to mind certain cases, amongst our female vocalists especially, where the almost exclusive study of German or Italian song has entirely unfitted them for the articulation of English. The common remark in such cases is, that "She sings as if her mouth was full of pudding." The great desideratum in Boston, at the present time, is a thorough teacher of English singing, which we have not had since the death of that perfect master, John Paddon.

A writer in Dwight's Journal of Music complains of the indistinctness of musical utterance with some of our popular vocalists, "insomuch that one might be led to conjecture that the use of singing was to stifle words." No doubt; but is not this a strange complaint, coming as it does

from a source which denies the existence of any English school of music? Who can ever forget the greatness of expression, the largeness of style, the wonderful effect, which characterized the singing of those famous exponents of the English school,—Braham, Phillips, and Anna Bishop. What, “no English school, but only singers of English?” What can such an opinion be worth, when it comes from a person who professes his ignorance of English church music — of that which is the very head and front of all music, and in which Handel took great delight; indeed, he was an Englishman in every thing save the accident of birth.

Handel, in contrast with Mozart, had not only the advantage of a maturer age and a riper judgment, but he had also the good fortune to write for English ears and for the devout English mind. At the age of about forty years he gave up the Italian opera, and turned his attention to the sacred oratorio; “a pursuit, which was better suited,” as he himself used to declare, “to the circumstances of a man advancing in years, than that of adapting music to such vain and trivial poetry as the musical drama is generally made to consist of.”

“Handel, (says Mr. Hogarth, in his recent *Survey of Music*,) was the greatest of musicians; and it is not more

probable that the lustre of his name shall be dimmed by age, or impaired by a successful rivalry, than that any such thing shall befall the names of Homer, Milton, or Michael Angelo. Since his day, indeed, music, in some respects, has been progressive. But the music of the church, — the noblest branch of the art, — has remained unchanged for generations, and will probably remain unchanged for generations to come. Founded on the great principles of harmony, established by the ecclesiastical composers of the sixteenth and seventeenth centuries, it is constructed of materials over which time has small power; and the few ornaments which may be applied to it by the varying taste of different ages, can but slightly affect the aspect of its massive and colossal structure. Compared to this, accordingly, all other kinds of music appear to be fleeting and ephemeral. In every country it is the oldest music that is extant; and in our own, the walls of our cathedrals may still re-echo the sacred strains of Gibbons and Tallis, Purcell and Boyce, after all the profane music that has been produced, from their days to our own, shall have been swept away. It is on this foundation that Handel has built the stupendous choruses of his oratorios. Their duration is independent of the mutability of taste or fashion. They make the same impression now as when they were heard for the first time; and will continue to act on the mind with undiminished power so long as the great principles of human nature shall remain unchanged.”

“In England, (says another writer,) Dr. Tye had the merit, even before the time of Palestrina, of abandoning, in some of his compositions, the artificial and complicated methods of his day; and Tallis, Byrd, Gibbons and others, during the Elizabethan age, profiting by his works and those of Palestrina, succeeded in bringing ecclesiastical

music to a state of grandeur, simplicity and purity, which has never been surpassed.

“It is singular that English composers alone, should, down to the present day, have adhered to the exclusive ecclesiastical style; but to this distinction they are unquestionably entitled; and it may well console us for our admitted inferiority in music of a theatrical and miscellaneous nature.”

“Our music (continues Hogarth) consecrated to religion, retains the grand and solemn harmony of the old masters. It admits none of those light and tripping measures, which, in the words of Pope, —

‘Make the soul dance upon a jig to heaven,’

or rather, draw it down from those heavenly contemplations which religious music ought to inspire, and fill the mind with thoughts of trifling amusements. England is thus entitled to boast that her cathedral music is superior to that of any other country, and that while the music of the church in Italy, and even Germany, has degenerated, ours retains the solemn grandeur of the olden time.”

“A great people who possess the instinct of great things!” exclaimed Hector Berlioz, after attending a choral festival at St. Paul’s; “the soul of Shakspeare is in them!”

## CHAPTER VII.

NOTWITHSTANDING church music is the *one idea* with which we set out, and to which we intend to confine our hints, nevertheless it becomes necessary to notice, from time to time, such collateral and kindred subjects as are inseparably connected with it. To the pernicious influences already noticed, as opposed to any just ideas of church music, may be added that of the modern music of the Germans. Following the bent of the mystical German mind, their music, as well as their speculative philosophy or theology, have all run together into the mud. During these latter days there have sprung up in Germany certain *philosophers*, so called, resembling somewhat, it is said, the ancient Greek philosophers, only with this difference, that the ancients professed to be guided by reason, whereas the problems of our moderns outrun all human understanding. This kind of mysticism is called Idealism; or in theology, Pantheism; and more familiarly, Transcendentalism. The propor-

tion of each required to make a skeptic or a lunatic, depends, no doubt, upon the strength of the patient. Quite certain it is, however, that it has cracked the noddles of half a score of little ministers in and about Boston and New England.

That epicurean *idea* — socialism — is one of the results ; and then, spiritualism — that fruitful cause of insanity, suicide, and murder. Surely, only evil can follow any attempt to comprehend the spirit, or to discover “deep things out of darkness,” for such knowledge is “too wonderful” for mortals. We should then “be as gods.” “Should a wise man utter vain knowledge, and fill his belly with the east wind ? Should he reason with unprofitable talk ?” It soon comes to pass, with those who yield themselves to the fascinations of mysticism, or who let the imagination run riot on a sea of speculation, that the understanding is overturned. Those who deal altogether in *ideas*, or who live in the ideal world, soon lose all relish for the actual and real, and things addressed to the understanding are called dull or “quaint.” In literature, nothing short of romanticism has any charms for them ; and, in order to give greater scope and excitement to the imagination, their ideas, (if they have any,) must be expressed with the utmost vagueness, and so obfuscated with

tropes and figures as to render them unintelligible to the reader, if not to themselves. This shows itself in the musical literature of our day. The following extracts, cut from the first papers that come to hand, may be taken as a sample of that kind of transcendental garbage, which at times almost entirely fills the columns of a journal published in Boston, and which bear a striking resemblance to certain editorial reveries :

“And yet, in spite of all, this harmless play with tone-forms is a fountain head, — and one that can never be dried up, — for our art and for the well-being of humanity in general. From within outward stirs this play, and its attractive charm, in the very process of our life. The breath draws the vital air into the lungs ; the air exhausted of its vitality oppresses, stifles us, and must be discharged to make room for the renovating inspiration. Expiration is deliverance, it is renewal of life's hope ; its energy is a becoming aloud — is voice ; all higher life has voice ; voice is the blossoming of the breath, of the inwardly nourished flame of life. In the voice the two poles of life, joy and sorrow, are energetically revealed. In the richness of the voice the rich activity of the internal life process announces itself. In the voice my life announces itself in its many-sidedness and fulness, I feel it and others understand it ; and that is a feeling of self, a satisfaction even in the bitterest shriek of pain. That, too, is consolation ; only hopelessness and absolute despair are dumb like corporeal death ; for they are spiritual death. And in the same sense, song, or rather ‘singing,’ — that richest, freest, and most self-determining and limitless play among the sounds of my

inner life, — may be called the blossoming of the voice. So the tree rears its blossoms to the sunlight, and so shining insects and silken butterflies, belonging to this tree, like detached blossoms flit about those fastened ones, which have for their object to become fruit; just as the breath of life sends forth the voice, which becomes glorified in song. And this ‘from within outward’ is met by the sympathetic sensual charm from without inward.”

This nonsense is by one of the most celebrated modern German theorists, one of whose works has been deemed worthy of publication in this country.

Here is another extract from a correspondent, “J. H.,” whose articles are a perfect specimen of metaphysical bombast.

“When all the many-hued coruscations, thrown out by the pyrotechnics of tone and sound, tire the imagination, the inventor falls back into the simplicity of the pale light, which is the soul’s natural, unexcited rhythm.

“In modern poetry the analogy of pyrotechnics is equally applicable, there being added to the simple rhythm all the exuberance of cultivated and developed thought, surrounding the mind with the brilliancy of conceptions that have their concrete type in the phenomena of Roman-lights, sky-rockets and parti-colored spheres of dazzling fire.

“In conceding to music her own world, we must look for her power in that exposition of feeling, for which there is no other adequate representation in writing, painting, or sculpture. Except by the application of metaphor, to further description, she possesses no concrete forms, and in the

attempt at a tone-painting of all material scenes, we have to substitute for intellectual thought a mere cardiac sensation, and, in many instances, confound one with the other.

“We have said that her world was her own; hence, too, her nomenclature springs out of herself. As her whole being is an abstraction, she admits of no description out of herself by an alliance with concrete forms.

“All rhythm springs from the same common impulse of our humanity, but the ornaments of tone bring it up before us in a thousand shapes, and each individual mind possesses its idiosyncrasy of tone-emotion.”

So we are to have the pyrotechnics of music, blue-lights, sky-rockets and all. O marvellous! what strange hallucination will next seize upon young Germany? This brings to mind a certain well-known gentleman whose *ideas* at one time got the mastery over him, and in one of his reveries he found himself swinging on a rainbow, and emitting certain scintillations. He was thus caricatured in the newspapers of the day. Since then, however, he has recovered his reason. This gentleman once delivered a lecture in Boston, in which, it was judged, there was not an intelligible sentence, from beginning to end.

As an inevitable consequence, mysticism has its corresponding influence upon music, and the greater part of the more recent German compositions may be styled the music of insanity. What better example of this can be adduced, than a cer-

tain *symphony* by Schumann, once performed by the Musical Fund Society of Boston, and which seemed to be nothing more than an unmeaning aggregation of difficulties.

Mr. Chorley, in his "Recollections and Criticisms of Modern German Music," recently published at London, says:

"I have again and again visited North and South Germany, and there has been no modification of judgment — no re-statement of original impressions. It has been my fortune to undergo very few conversions with regard to music and its masters. It is impossible to know a work thoroughly on a first hearing: but unless it produce from the first a quick desire for better acquaintance — unless the artist at first displays some attribute or accomplishment that attracts — it may be only a damage done to taste, and a loss of time, on subsequent occasions to attempt to find beauty where none suggested itself — or charm in that which failed to charm originally. Such attempts are apt to end in the listener losing his discernment of good from evil, — in his confusing what is mediocre with what is great."

The opinions of Mr. Chorley are certainly entitled to some weight, since, during a period of twelve years, he has had frequent opportunities of hearing these compositions performed, under the direction of the composers themselves. Herr Wagner's "*Fléegende Holländer*" was produced complete at Dresden, under the direction of the composer himself, favored with the royal patron-

age; and in spite of all, failed on its representation. "After a spinning song and chorus, and a wild sea-tune, audaciously broken in rhythm, (says Chorley,) the rest of the work produced on me merely an impression of grim violence and dreary vagueness."

Of "Tannhäuser," the *overture* to which has been the subject of so much adulation in a certain quarter, Chorley says:

"I have never been so blanked, pained, wearied, *insulted* even, (the word is not too strong,) by a work of pretension as by this same 'Tannhäuser.' It may be asserted that no opera existed before, since cradle-days of opera, so totally barren of rhythmical melody. There is a brilliant violin figure at the close of the overture, more than once used by Cherubini. This, however, is so stifled by the disproportioned weight of the brass instruments, as merely to produce that impression of strain which accompanies zeal without result. How different from the brilliancy which Cherubini and Weber could get by means of one-half the difficulty, when they tried for a like effect! Throughout the opera, in short, beyond a whimsical distribution of instruments, I recollect nothing either effective or agreeable — but grim noise, or shrill noise, and abundance of what a wit with so happy a disrespect designated "broken crockery" effects — things easy enough to be produced by those whose audacity is equal to their eccentricity. The cardinal fault in the new manner of composition (or decomposition) which has produced fruits so little satisfactory, may not solely arise from Herr Wagner's perversity and poverty in special gifts combined. It may be a necessary consequence

of the times we are living in. Being progressive, we are expected to be universal. History must now be as amusing as romance — romance must be as profound as history. Poetry must run into the loops and knots and ties of didactic prose; prose must borrow all the garnitures of poetry. We have pictures painted, the subject and scope of which are not to be understood till we have read the book which describes them. We have books written which are not to be endured until they have been informed with a meaning, by aid of “pleasant pictures.” So, in music, the symphony, besides being a good symphony, must now express the anguish of the age, or of some age past. There must be story, inner meaning, mystical significance — intellectual tendency. To what interpretations of Beethoven’s *quartettes* and *sonatas* have we not been exposed! Then the opera must be a great poem, drama, and symphony in one. This extension of desire (not to call it misuse of imagination) may be lamented, but it cannot be helped.”

Modern German music may excite wonder, but not delight; its chief characteristic being icy coldness. Its beauties, subject, or melody, can only be discovered by the efforts of a highly exalted imagination. This reminds one of the miller’s sign, upon which he was to be represented in the act of looking out at the window, but the painter, failing to comply with the order, assured the miller that he was there, only that he had just taken his head in for a moment. Our friend of “Dwight’s Journal” boasts about “our Wagnerism,” and yet, in a recent number of that paper, a couple of Wag-

ner's melodies were printed as curiosities, so rare are they.

But, aside from mystical tendency, and saying nothing about a morbid state of the imagination, and consequently, morbid admiration, — is it not possible for a person to so steep himself to the eyes in German literature, as to become an enthusiast; and to be able to see nothing excepting through German spectacles. Our friend of the "Journal" praises every thing, it is true; and sets out for a citizen of the world; but it is only when young Germany is the theme that he rhapsodizes.

Then we have an abundance of affected phraseology about "true, honest German devotion to Art," — "the great humanitarian sentiment," — "the tone-chambers of the spirit," — "the inner life of the soul," — "tone-pictures of Nature," — "the yearnings of the spirit," — "our common humanity," — "tone-pictures of the sentiment of Nature," — and so forth to the end of a long chapter; all of which is imported from Germany, and which is doubtless understood by the readers of the "Journal." Some persons seem to be possessed with the absurd and incomprehensible idea that pretends to an unusual degree of refinement or spirituality, and "mistake certain emotions excited by pictures, poetry or music, with the aid of good

company, for taste in the arts." Perhaps it is on account of such people that Boston has been sometimes called (ironically) the Athens of America.

The influence of young Germany upon the music of the church may be reserved for a future occasion. In the mean time, let the crack-brained followers of the *progressive* school examine that beautiful English anthem, "Where shall wisdom be found," — by Dr. Boyce.

## CHAPTER VIII.

IN instrumental and orchestral compositions, or in the music of the imagination, the world has hitherto conceded the palm to Germany; but now, the cisterns are broken. Progress indeed they may make, but it is a progress down the hill. All the studied subtleties of harmony,—all the strange and startling transitions and modulations,—all the extrinsic, dry, and mechanical effects of *crescendo*, *sfortzando*, and the like, are but poor substitutes for the promptings of genius. The fountain is dry. Our thin young German students may prate as much as they will about “*high art*,” but it is only a mechanic art; indeed, every thing must now be prostituted to the barrenness of modern German art; genius is overridden by art. Even Beethoven’s *sonatas*, which so far outrun all other piano music as scarcely to leave any other in sight—even these are now looked upon rather coldly, in some quarters, because they do not suit the newest methods of fingering. It is now said that

Beethoven did not know how to write for the piano. Is there any thing more painful than to hear some nimble-fingered popinjay of the modern gymnastic school, cut and hack the fine *andante* movements of Beethoven. They cannot accept and play them as they are, but want to do something in the way of art, and so the most charming and pathetic melodies must be tortured with sudden and spasmodic *accelerandos*, and the like. Perhaps this may be done in order to express some fancied anguish in the mind of the composer. Mendelssohn, even, has now become an "old fogey," with some of the most ultra followers of the young German *new dispensation* — which is described by a German musical writer, as "the progress into the realm of the most unfettered fancy." On this head, an able writer says :

"When I recall how the light of Mendelssohn's presence made a second-rate burgher town the centre of musical interest and attraction to all Germany — nay, to all Europe — it becomes sickening to think, that no sooner was he cold in his grave, than his shallow and fickle townsmen began to question among themselves how far they had been administering to a real greatness. We English have so long sat under German censure as a people hard, practical, wanting in musical taste, enthusiasm, and reverence — that this sudden coolness and indifference, nay even depreciation, with which the name and the works of Mendelssohn were treated immediately after his decease, in his own land, and by his

own townsmen, must be recorded as facts which should silence the cavillers for ever ! — The forgetfulness into which the very burial-places of Mozart and Gluck were allowed to fall by the Viennese — the appeal of Beethoven, in the last hours of his earthly desolation and pain, to the charitable aid of an English Artists' Society — are not more emphatic as an answer to those who have been accustomed to exalt German reverence — than the immediate attempt made at Leipsic to place upon the pedestal vacated by the melancholy death of the composer of 'Elijah,' an idol no worthier of exaltation than Schumann. Thus, at least, we English do not prove our admiration and our constancy !

“Nor is the philosophical ease with which old allegiances are shaken off, and the professions of yesterday are falsified by the qualifications of to-day, a sign which bodes well for the future of German music. That feverish impatience of every thing like duty and obligation, that wordy crusade in destruction of established things, without the least wholesome or consistent plan for their reconstruction or replacement — which have been so singularly displayed in the recent political movements of Germany, and so lamentably, have seized upon Music, — not indeed to sap its foundations, but to bring Babel-worship into its temples.”

Instrumental music is surely the proper field for the play of the imagination, and for the gratification of the senses, but even here it must be restrained within reasonable limits. Touching the organization of the modern orchestra, a recent and somewhat transcendental German writer is thus translated in “Dwight's Journal,” — (always good authority in *German* matters) :

“The first peculiarity which one remarks in the new orchestration, is the greatly increased variety of instruments, especially of the wind band, thereby necessitating a strengthening of the mass of stringed instruments. Hence there is opposed to the vocal parts (in Ópera and Cantata) a mass of sound, which now forces the voices upward and to extravagant accentuation, and now stifles the voices and crowds even the chorus into violent outbursts, leading the composer to employ an unfavorable choice of instruments if he would have a solo penetrate through so much noise. Thus Meyerbeer in a certain mournful love-song in G minor, (I think in *Robert le Diable*,) uses the trumpet for a pathetic cantilena; the same thing might be pointed out in Auber and others.

“The second feature is the unmanning of the trumpet and the French horn (they have even begun upon the trombone) by the introduction of the valve. So soon as one ceases to consult truth, the only characteristic quality that there is left becomes irre recognizable and unendurable. Now in the whole series of tone-personifications there are no characters of a more decided stamp than the heroic trumpet, the dreamy *Wald-horn* in its natural state. Even the limitation and incompleteness of their scale of tones is something peculiar to their character and nature; Achilles with the eloquence and cunning of Ulysses were no more Achilles. The character of those instruments, their very limitation as to the power of producing all tones of the scale, has constantly challenged the appreciative composer to invent characteristic passages, and has quite frequently rewarded his fidelity with the most happy inspirations.

“The use of valves and pistons has certainly extended the domain of tones; but the new tones are partially impure; the characteristic, pure tone-color is entirely blurred and sophisticated, the power of tone entirely broken.

“The third trait is the introduction of the so-called soft or mellow brass band — the Cornets, Sax-horns, Tubas — as you may please to call them — into the orchestra.

“By no means do I declare war here against newly invented instruments, or old instruments restored. Nevertheless the use of this new family of brass, as now employed, must appear questionable, nay, generally speaking, a perversion. For this, together with the introduction of the valve in horns and trumpets, obliterates the characteristic features of the orchestra, so that you hardly recognize them.

“The banishment of certain important instruments goes hand in hand with this. Thus the characteristic Bassethorn is crowded out by the more flat and meagre Alto Clarinet; and so the not very sonorous, but yet often deeply impressive Contrafagotto has had to give way to the bull-voiced Bass Tuba.

“Would you note these consequences of the new construction of the orchestra in a simpler body, consider the organization of Military Music, so far as it can be learned from the Prussian, Austrian and Russian army. \* \* \* \* The cavalry music would present itself far more simple and more poor in tones; but its very peculiarity would consist in those natural tones and natural harmonies, in which, according to the example of all natural singers and all masters, the simple, native, fresh, downright heroic ever finds its truest utterance; but that very poverty of tones would drive the composer to a strong marking of the rhythm, to the most peculiar expression of will and courage, of strong impetus and firm resistance, so far as any excitable spirit lives in him. Let any one examine for himself, who feels concerned to know, and see how much of those requirements is fulfilled or given up, since the troop of valve instruments has placed itself at the head of all sorts of

martial music and has trained the harnessed brass band to each opera aria and to all the chromatic sighs of sweetish sentimentality."

Is not the foregoing a faint indication of a reaction, which must sooner or later take place, in favor of the charming simplicity of Haydn and others of former days? The chimerical and romantic ideas of young Germany must soon wind themselves up in their own incomprehensibility; and but for their bearing upon our main subject, would call for no comments.

But the extravagances of the instrumental school have seized upon vocal music. Modern vocal compositions are much in the same chromatic strain which pertains to instruments *only*. This begins to show itself in the works of Spohr. Take for an example, a *cantata* in B flat, (well known to many singers in Boston,) certain portions of which run into chromatic nonsense. But Spohr is too great a fiddler to write for voices; it seems almost impossible for him to get through a measure without throwing in a few flats and sharps, and thus some of his *melodies*, so to speak, are all hacked into semi-tones. Take another instance, from one of his heaviest sacred works, — "Praise his awful name," from the "Last Judgment." What is there in the praise of God that demands

chromatic treatment? Compare this with one of Handel's direct, hearty, diatonic choruses of praise, where he seems to summon all the powers of the universe to join in it. This is one of the difficulties with Mr. Zeuner's music, to which we have before alluded.

Take an instance from the greatest of modern composers, — "The fire descends from heaven," (from "Elijah.") Is there not here a painful straining for effect, which amounts to little or nothing? Does it make any impression that recurs to the mind after the hearing of it? Will it suffer a comparison with the "Hailstone Chorus?" I trow not. Nevertheless, as we are told by able analytical critics, Mendelssohn, as well as Handel, owes his greatness to the study of the old ecclesiastical composers — (that "one little isolated group of composers," "your Gibbons and Tallis," as they are contemptuously called by a musical editor in Boston,) who are indeed, the very head and front, yea, the foundation of all music.

Jebb, in his Lectures on the Cathedral Service, says :

"The study of Tallis, as a correct, grave, and religious harmonist, is essential towards any real progress in the knowledge of sacred music. And nothing has tended more to debase the art amongst us, than the neglect of such studies, and the substitution of the showy, but thin and

imperfect harmonies of modern composers, and the exaggerated and effeminate melodies, that rather express the morbid sentiment of religious excitement, than the deep-seated energy of a calm but influential devotion of the understanding and of the heart."

Chorley said, when speaking to Wagner's friends of the symphonic and instrumental turn given to some recent vocal compositions, — "In six years more, if this system be accepted, you will not have an artist left, capable of singing an air by Handel or Mozart." "Well, what matter," was the quiet answer, "there has been enough of singing."

Voices are only treated as secondary, and are often smothered by excessive instrumentation. Mendelssohn, great as he is, will not maintain the somewhat extraordinary rank now assigned to him as a vocal composer. Chromatic discord abounds.

Music, when wedded to verse, must only accompany poetry as an humble and obsequious satellite, not as master. It would be well, if the sentence so justly pronounced upon Timotheus of old, could be suspended over the heads of all modern composers of vocal music. It was alleged against this celebrated musician of antiquity, that in singing a poem at a festival in Sparta, he did not pay sufficient attention to decency and decorum; consequently, after the superfluous strings

had been cut from his lyre, leaving only seven thereon, (thus confining him to the diatonic,) he received the following sentence :

“Whereas Timotheus the Milesian, coming to our city, has deformed our ancient music, and by the novelty of his melody has given to our music an effeminate and artificial dress, instead of the plain and orderly one in which it has hitherto appeared ; rendering melody infamous by composing in the chromatic ; and introducing a multiplicity of notes has corrupted the ears of our youth ; it therefore seemeth good to us, the King and Ephori, to banish the said Timotheus from our dominions, that every one beholding the wholesome severity of this city, may be deterred from bringing in amongst us any unbecoming customs.”

Now in the modern opera, where the ravishment of the senses is the only object, and where words of a trivial character are used only as a pretence and vehicle, this may be well enough ; but in music of a more intellectual character, where the words are of graver import, it becomes an abomination ; and, when carried to the altar, it is a defilement. But it has come to this. Language, that highest medium of expression which addresses the understanding, is abased beneath that which appeals only to the senses. This is founded upon the notorious modern German transcendental fallacy, that sounds can express sentiments, thereby making music usurp the province of poetry.

Hence we have "songs without words;" and thus, our esteemed but erratic friend of the "Journal," in reviewing one of our chapters, says:—"Words require translation, but melody and harmony do not." The absurdity of this notion is obvious, since no two persons would give the same interpretation to sounds. Addison says:—"I have often seen our audiences extremely mistaken as to what has been doing on the stage, and expecting to see the hero knock down his messenger, when he has been asking him a question; or fancying that he quarrels with his friend, when he only bids him good-morrow. For this reason the Italian artists cannot agree with our English musicians in admiring Purcell's compositions, and thinking his tunes so wonderfully adapted to his words; because both nations do not always express the same passions by the same sounds."

Another writer says: "The nature of musical expression, in certain respects, is involved in so much mystery, that it is a great chance whether it ever be completely understood. If the theory of it were to be ascertained, it would probably throw much light on the human constitution in general."

If sound conveys sentiments or ideas, so may dancing, just as well. What a field the poetry of motion would be for some of our transcendental

friends. But it is by no means certain that this ancient custom will not be revived.

A writer in one of our religious periodicals, who seems to be one of a numerous family of scholastic dabblers in church music, not long ago said:—"Dancing, sculpture, music and painting, belong with poetry to the service of God, and it is sacrilege to use either of them in unhallowed modes." Perhaps we shall next see, in this age of *progress*, some transcendental minister dancing out his sermon on the pulpit cushions, for which performance the music in some churches would be well adapted.

The above named writer begins with saying, that he proposes to look at the subject "on the side of art," — the best definition of which he gives as follows: "Art is the truth embodying itself for the mere sake of embodiment." (Very lucid.) He then goes on, upon the "high-art" principle, with some rambling, disconnected remarks, and finally arrives at one or two common-place conclusions which are in no wise deducible from his propositions. Now this subject *has* no art-side, exclusively, for worship is not an art, and æsthetics is a bad word to use in connection therewith. This idea of making music a medium of worship is not less absurd than that of dancing, as nothing defi-

nite can be expressed by either, — language being the only definite medium of expression and worship. This “high-art” notion is essentially a heathen one; that of appeasing and charming the gods with sweet sounds. That ancient and exploded idea of dancing, as practiced in David’s time, was continued by the Pagans, and, we are told, that in imitation of them, some of the early Christians did indulge a little; but St. Augustine told them that it was “better to plough on the Lord’s day than to dance.” Music may induce levity or gravity, and can only excite certain emotions, which may be tender or energetic, solemn or gay. At the altar, we want to bring the mind into harmony with the subject and the occasion, and to render language more impressive — not to override and destroy it.

Nobody could complain at what is falsely called progress, if it were confined to music of a miscellaneous and secular character, and to the orchestra, where the caprice and varied taste of the crowd may be consulted; but it is in sacred music that the mischief is done. Hear what the Boston advocate of young Germany says:

“*All Art, if it teaches anything, teaches the reconciliation of the sacred and the secular, the blending and perfect marriage of the spiritual and the material; and one may*

experience religious emotions during an opera or a symphony sometimes, as well as in a temple; the Spirit cannot be confined to forms or places; the church may borrow from the opera, the opera from the church sometimes, to good advantage."

On the subject of church music he seems to be all at sea, and praises styles as diverse as the poles. He would have any thing that gives "spiritual excitement, pleasure, joy and strength—something conceived in the spirit of high art." Upon what principle a person holding such latitudinarian notions can complain of our Yankee psalm-wrights, it is not easy to understand, unless it be that

"From spotted skins the leopard does refrain."

He seems to wonder at the want of progress in the English church music, and complains that it is "antique," and wanting in the "highest qualities of art." He ridicules the idea of an exclusive ecclesiastical style, and says of compositions in that style: "Why has not their potency been felt beyond the limits of the church? why have they not interested *outsiders*, as the Romish masses have done?"

The absurdity of such remarks is too obvious for comment. That music, which is written for a specific and unchangeable purpose, and adapted

to one language, should not be suited to all occasions and to different nations, is clear enough. This loose talk about "interesting outsiders," is truly a progressive idea. "Hail Columbia" is interesting to "outsiders"; would he have it introduced into the church?

The transcendental notion of "allying the earthly with the heavenly, the human with the divine," is founded on a confidence in the sufficiency of the affections, the passions and the imagination, to lead men aright. This, when applied to the music of the church, is only setting up a refined sensualism instead of worship.

Of the abuse of the imagination, one writer says: "There are not wanting those, who, assuming its infallibility, proceed to build upon its unproved and, more than likely, untrue suggestions, those philosophic theories and systems, so well designated as the baseless fabrics of a vision."

Any one who chooses to give himself up to the mental intoxication which is produced by an over-excited imagination and unbridled play of the fancy, can soar aloft into what is now-a-days called *spirituality*. Like the witch in "Macbeth," he may say, "I am for the air;" nevertheless, giving over such airy visions, it may be wiser to clip the

wings of the imagination a little, and rather plume the tail of the judgment.

What German speculation has done for religion and worship, it has also done for music. Nature is worshipped by a Sunday stroll in the fields; or, in a social concert, graced with Lager beer and tobacco-pipes, — Sunday being a sort of carnival day. Ecclesiastical music is but little known amongst the people. Ask why the Germans do not give some attention to sacred music, and very likely the answer will be, that “the Germans don’t like the words.”

Handel never was much known in Germany, as we learn from German writers themselves, who also say, that “England only cherished an enthusiasm for him on account of his title as *national* composer, *more than upon the merit of his works!*” Church music in Germany is confined to a few old schools and ecclesiastical establishments, and consists of chorals, and a few ancient motets which can be of little use to an Englishman. To make a church musician or a minister of Christ, send a man anywhere but to Germany — send him rather to any region spoken of by Dante.

## CHAPTER IX.

WHAT we Americans want, is a song adapted to our own tongue, and where shall we look for it if not to the land of our forefathers. Have we not the same language, the same religion, the same liturgy, the same literature, the same laws, habits, customs, temperaments ; in short, are we not Englishmen ? Other languages have different requirements, and vain indeed are nearly all your mongrel adaptations, whether they be from Ludwig Hellwig or any other *wig*.

But the Church of England has been anything but exemplary, at some times, in her music. At the Restoration, she found herself naked in this particular, in consequence of the ravages of the Puritans, who had burnt, torn, mutilated, demolished and destroyed every sacred thing within their grasp. Out of the whole edition of one valuable work, only one perfect copy was preserved, together with two or three single parts which were found in the library at Hereford Cathedral. Other works

shared the same fate, and no doubt many godly compositions were entirely lost; nevertheless, the greater portion were eventually found and restored. For a time, however, a great scarcity was endured, and resort was taken, in some cases, to foreign music, which had then become very corrupt. To this cause may also be added the demoralized condition of society, and the dissipated reign of that dissolute rowdy, Charles the Second. He introduced into England the French violin bands, and had his four and twenty fiddlers to play during his dinner hour. Finally, he introduced them into the Chapel Royal, from which great mischief ensued. So great was the popularity of these novel bands with the nobility, that Purcell and others of the young Chapel musicians, for the sake of popularity, introduced fiddling symphonies into some of their anthems, insomuch that they are unsuited to ordinary occasions of worship. Whilst the pure style was adhered to in some parts of the realm; in others, matters went from bad to worse. At Exeter, the Service sunk lower than at any other cathedral, and the effects of it have been felt in our own country, through Dr. Jackson and others from that parish. In the "Handel and Haydn" collection of music, to which he contributed, although there be many good old compositions, yet they

are, for the most part, in the wrong key and badly arranged ; in other words, they are spurious copies.

The careless and indecent celebration of divine worship in some of the English churches has otherwise damaged the cause of public worship in our own country. Some of our American clergymen have been abroad, and have returned filled with prejudice against the Service,—when, in truth, the difficulty was only in its bad performance.

A New York clergyman was thus induced to write certain letters, which were not much complimented abroad, and which he probably would not have written if he had better understood his subject, musically, as well as otherwise. So flagrant were the many abuses in the English Church, and so glaring to all, that a reform was demanded, not only there, but in the dissenting chapels also, and the same has been pressed on with great vigor and determination for twelve or fifteen years. For the improvement of music, numerous societies have been formed ; books, pamphlets and periodicals, penned by the ablest scholars and antiquaries, have been widely circulated ; the old manuscripts and part-books have been sought out from their dusty hiding-places, and have been as promptly printed and distributed ; till at length, the Service is almost, if not quite, restored to its ancient purity, beauty,

simplicity and grandeur. The funds, which had before been absorbed by lazy Deans, are now converted to their appointed uses. From the numerous publications touching this subject, many extracts could be made like the following :

“If the truth must be told, Sir, there can be but two sources of church music, — the ancient church, and the modern theatre. That music which is essentially Romish, and which draws such eighteen-penny audiences on a Sunday morning at their chapels, is essentially theatrical, — showy solos, flourishing symphonies, and rattling choruses make up the bulk of it. The congregation is a mere *audience*, and cannot join in the performance. The solemn old church music, the Gregorian chants, on the contrary, are coeval with and originally adapted to our own pure service book, and the people can join in them with devotion. Alas ! what an evil hour it was in which the Church of England gave up this noble music for the compositions of Jones and Jackson !”

The Rev. J. W. Twist, in a lecture, said :

“If church music is ever again to be composed in a style at all comparable to the grandeur and majesty of that of the age of Farrant and Gibbons, it can only be when the taste and reverent church feelings of the members of the church are such as to demand that style of composition. When men *feel* like true churchmen, and realize in some degree the majesty of Him to whom the praises of the church are offered, they will no longer be contented with the light operative style of music, which, until the late partial revival, has superseded the solemn and devotional strains in which our forefathers praised God.”

Another writer says :

“The style of music in a place of worship, indicates to a great extent, the tone of religious feeling. If churchmen would only understand, that the most worthy portion of our service is the office of praise — because, unlike preaching and prayer, it will never end — we should not find them neglect singing altogether, or neglect to sing what the church enjoins, and only sing what she merely permits.

Metrical psalm-tunes, with their absurd repetitions and divisions of words and lines, are abominations, excepting the ancient tunes, or those made in imitation of them. They consist generally of pieces of play-house airs,” &c.

Dr. Burney once more says :

“The fugues and canons of the sixteenth century, like the Gothic buildings in which they were sung, have a gravity and grandeur peculiarly suited to the purposes of their construction ; and when either of them shall, by time or accident, be destroyed, it is very unlikely that they should ever be replaced by others in a style equally reverential and stupendous. They should therefore be preserved as venerable relics of the musical labors and erudition of our forefathers, before the lighter strains of secular music had tintured melody with its capricious and motly flights.”

There are some persons, who, from sinister motives, set up the shallow pretence that we require cathedrals for the singing of good music, and that we in America need a cheaper music ; but surely, good music, even in a bad building, is better than poor music, and the breath expended in singing it

costs no more; neither would it require more money than is now expended by some churches in their efforts to vie with the stage and the concert-room.

As to those young gentlemen who make frequent use of the term "old foggy," upon all occasions, nothing can be said, because if they are not exactly *non compos*, they are out of the reach of reason. What is the treasured wisdom of ages to them? They believe only in themselves and in *progress*, knowing not, that *with the ancient is wisdom*. Let them remember that "things done without example are, in their issue, to be feared."

The truth is, that in no age or country since the dawn of Christianity, has the music of the church sunk into such a slough of secularity, vulgarity, and imbecility, as in our own land. We are worse off now, than when we came from the hands of Billings and Holden, for, their music, crude as it was, had a native manliness and strength about it — they were in earnest.

Our people have been so systematically and thoroughly plied and enervated with the feeble productions of "G. J. W." and "L. M." — "R. and J." — "H. and B." — "W." — "K." — "B. F. B.," &c., — that our young singers are scarcely able to grapple with a dignified and strong speci-

men by one of the old masters. To further this system of "humbuggery" musical periodicals are published, so the people may pay for puffing their own poison. These are filled with all sorts of communications from persons who have psalm-tunes to sell, and are intended just to keep up a little excitement through the country, and to set an appetite for the next new book. For instance, Mr. "W. B. B." makes great ado about "improving our church choirs."

Now the best method to accomplish a thing so desirable is, first of all, to get some *music*; but then that would spoil their trade. One hardly knows whether to pity or censure these gentlemen. If they are serious, they are to be pitied; but if they are actuated by avarice they deserve censure. What less can be said of them than Luther said, in one of his sermons about the Pope, who allowed Mass to be said for money. "The Pope, (said Luther,) must be either an ass-head or a devil; an ass-head if he knows not better, or a devil, if, knowing, he still permits it."

Finding, however, that the people have discovered the cheat, the next "artful dodge" is to start the magnificent and stupendous humbug of "congregational singing;" and if a small part, only, of the churches can be taken by this new bait, then

what a field will there be for publishing books for the whole congregation! What fortunes loom up in the distance! This has the genuine "Barnum" ring. Only restore the music of the church, and there can be no objection to decent and proper choir-singing.

Harken now to the words of a renowned scholar and musician. Dr. Crotch says:

"As long as the pure sublime style, *the style* peculiarly suited to the church service, was cherished, which was only to about the middle of the seventeenth century, we consider the ecclesiastical style to be in a state worthy of study and imitation; in a state of perfection; but it has been gradually and imperceptibly losing its character ever since. Improvements have, indeed, been made in the contexture of the score, in the flow of melody, in the accentuation and expression of words, in the beauty of the solo, and the delicacy of the accompaniment, — but these are not indications of the sublime; church music therefore is on the decline. *The remedy is obvious. Let the young composer study the productions of the sixteenth and seventeenth centuries, in order to acquire the TRUE CHURCH STYLE, which should always be sublime and scientific, and contain no modern harmonies or melodies.* There will still be room for the exercise of genius without servile plagiarism. But I must caution him that he will probably be disappointed at first hearing them. He will meet with critics and writers who assert that 'whatever does not produce effect can not be worthy of our admiration.' But the sublime in every art, though less attractive at first, is most deserving of regard. For this quality does not strike and surprise, dazzle and

amuse, but it elevates and expands the mind, filling it with awe and wonder, not always suddenly, but in proportion to the study bestowed upon it. The more it is known, the more it will be understood, approved, admired, venerated, I might almost say, adored."

Dr. Bisse says of church music :

"Behold the compositions of ancient masters! What a stateliness, what a gravity, what a studied majesty walks through their airs! yea their harmony is venerable, inso-much that, *being free from the improper mixture of levity, those principles of decay which have buried many modern works in oblivion*, these remain and return in the course of our worship like so many standing services, thus resembling the standing service of our liturgy."

Dr. Crotch, in his Lectures on Music, says :

"The psalms used and composed by the Reformers, and those by their immediate successors in this kingdom, together with those made in imitation of these pure sacred strains, are alone worthy of study. And these should be played simply, and with such harmonies as are of a suitable style; while all the Magdalen and Foundling hymns, with psalms made out of songs, glees and quartettes, in drawling, whining, minute-like strains, with two or three notes to each syllable, full of modern or chromatic discords, with symphonies, introductions, shakes, flourishes, cadences, appoggiaturas, and other unseemly displays of the organist's finger or fancy, should be denounced and utterly abolished. And must we then have no new church music? Yes; but no new style: nothing which recommends itself for its novelty, or

reminds us of what we hear at the parade, the concert, and the theatre. Much new music may be produced in the sacred style: though to equal what has already been produced, will not be found so easy as may perhaps be imagined.

## CHAPTER X.

THE first and most important thing of all, if we would have music, is a medium for it, — that is, a Liturgy, — without which there can be properly nothing but psalm-tunes ; because these alone have a place in the *exercises*.\* Those Congregational churches, therefore, that exclude all other music, are quite right ; because all else has to be lugged in for mere show and amusement, either at the beginning or close of the service, both which are indecent, and contrary to Scripture as well as to all primitive Christian practice. What an absurdity, for a choir to burst out upon a congregation of waiting *worshippers* with a song, — the subject being unknown, and the words not understood by the *listeners*.† Meanwhile, the clergyman

\* The word worship, is nearly obsolete.

† St. Paul says : “ If I know not the meaning of the voice, I shall be unto him that speaketh a barbarian.

“ Else, when thou shalt bless with the spirit, how shall he that occupieth the room of the unlearned say Amen at thy giving of thanks, seeing he understandest not what thou sayest ? For thou verily givest thanks well, but the other is not edified.”

may be looking over his sermon, or sometimes paring his nails, as I have seen. Then, after the sermon, that great all in all in a Puritan church, the people "about face," and stand gaping, and gazing into an organ-loft, while the *concert* goes on. Thus the service is closed, perhaps after a solemn discourse, by shouting some compound of vulgarity and noise called an "anthem," or by singing a delicious operatic extract. This is now-a-days called *worshipping*. What are the choir in such cases but mere puppets or mockers? for they pretend to worship God, and call on his name.

"And still more scandalous, in such a place,  
We see infatuate Christians list'ning round,  
Instead of supplicating God for grace,  
To Tenor, Base, and subtilties of sound.

And while such trivial talents are displayed  
In howls and squeaks, which wound the pious ear,  
No sacred word is with the sound convey'd,  
To purify the soul, or heart to cheer."

St. Paul says: "Whatsoever ye do, do it heartily, as unto the Lord and not unto men."

St. Augustine says: "When it befalls me to be more moved with the voice than with the words sung, I confess to have sinned, and then had rather not hear music."

The Prayer-book prohibits even the singing of the introductory sentences, and prescribes, "first,

exhortation, then confession, then forgiveness of sins, then prayers for enabling grace to praise God aright; then, and not till then, praise."

Eusebius, in his Exposition of the Ninety-second Psalm, says, "When they are met, they act as the psalm prescribes; first, they confess their sins to the Lord; secondly, they sing to his name," &c.

The Puritans almost annihilated the idea of worship, and subverted the whole order of things ecclesiastical, exhibiting, in some cases, a pertinacity and perversity most ludicrous. Their great aim seems to have been to do nothing that was not directly contrary to the church. They would not kneel but stand, at prayers; they would neither chant nor sing, but only howl in the most doleful manner; the choir and altar must be removed from the end of the church, and a pulpit substituted at the side of the *building*, which, also, must be as much unlike a church as possible.

A British writer, on the subject of sacred architecture, says:

"Let the pillars resemble some stately forest, or lofty avenue of trees; let their capitals be adorned with the leaves of the vine, or the oak; let the glories of the garden be rivalled, so that it might be said,

'Nor herb or floweret that glistened there,  
But was carved in the cloister arches as fair;'

let the palaces of nature be outvied, and the basaltic pillars of her caverns be equalled in grandeur ; let the lofty vaulted arch suggest itself as the jet of a mighty fountain ; let the structure be what F. Von Schlegel would liken to ‘ some magnificent natural crystallization, let it have,’ as he also says, ‘ that deeply expressive, yet tranquil mystery, the joyous loveliness and animation, which fill every beholder with reverence and admiration ;’ let it be, in short, according to Coleridge, ‘ a petrification of our religion ;’ — what were this perfection, supposing it attainable in these days — what were it but a lifeless abstraction, without the due performance of that worship for which it offers such glorious facilities and incitements. Let us remember that if the glorious fabric for God’s service vie with the majestic forest, it should resound with the ‘ forest’s choral minstrelsy ;’ if it be an embodiment of the fountain of living waters, it should have the fountain’s gushing melody ; if it resemble the Titanic caves of Staffa, it should re-echo ‘ the voice of a great multitude, as the voice of many waters, and as the voice of mighty thunderings, saying Alleluia, for the Lord God Omnipotent reigneth.”

A musical writer, in commenting on the above, says :

“ We cordially respond to the observations of our able ally ; and while he shall go on his way round Zion, and ‘ mark well her bulwarks, set up her houses,’ may we pursue *our* path. Be it his to restore the old waste places to the beauty of holiness, and build the walls of Jerusalem ; and be it our privilege to say, that we ‘ went with the multitude, and brought them forth into the House of God ; in the voice of praise and thanksgiving, among such as keep holy-day.’ ”

Another evidence of false zeal on the part of our forefathers, is their subversion or non-observance of the greater festivals and fasts of the church, and the substitution of such as have no general application or significance, and were only suited to their own times and circumstances. Has not the annual "Fast Day" degenerated into one of great dissipation? Who has not heard the question, — "What are you going to do on Fast Day?" Many churches do not observe the day at all; while others turn the cold shoulder, and have only one service, perhaps in union with one or two of the neighboring churches; in truth, the day is almost universally considered a public nuisance. There is, nevertheless, one advantage attached to it, which is, that the clergy, as by common consent, are allowed to relieve themselves of all their "*isms*," and to blow off all the accumulated political and secular matter of the year, — thus it becomes a sort of ecclesiastical safety-valve, not to say a spiritual farce; for, sometimes it "takes" so well that a repetition is called for, and it is forthwith advertised in the newspapers to be repeated, "by general request," on the next Sunday.

The Puritans were the fanatics of the Reformation, and their zeal run into a monomania; nevertheless, they were sacred vessels, chosen of the

Lord, into which to pour all the turbulent spirits of the times, not as into the swine of old, but for a different purpose. Who but a zealot would have thought of setting out at an inclement season of the year, for an unknown wilderness, there to contend with savages and wild beasts, and to perish by frost, famine, pestilence, or the tomahawk? Surely, these mighty and valiant men did spring up as by the divine command, to “make straight in the desert a highway” for the establishment of a free church, as well as of a free government. As our government is the result of no pre-conceived theory, but is the gradual growth of necessity, and consequently the more perfect; so also will be the church when it shall be established, and the Reformation consummated. A work of such magnitude as the Reformation could not be perfected suddenly except by a miracle; centuries were required, under God, else the whole fabric might have been demolished. As it was, there was plenty of battling, and no doubt the Puritans did well in finding an outlet across the seas.

The Calvinists seem to have been the wildest and most radical of all the Reformers. It is recorded of them, that, “on the 21st of August, 1566, they entered the great church at Antwerp, (having axes concealed under their garments,) and after

vespers, created such a tumult as drove the congregation away. At night, one of them, in order to give formality to their doings, began to sing a Geneva psalm; after which, the spirit moving them altogether, they fell upon and destroyed the images of the apostles, chopping off their heads with axes. They then destroyed the pictures, demolished the organ; and, finally, greased their shoes with the holy oil, and got drunk with the consecrated wine."

Luther, on the contrary, was a patron of learning and the arts. He sought not to destroy public worship, but struck only at the *abuses* of Popery. He retained the Latin Service till he could translate it into the German, and says in one of his sermons, "I condemn no ceremonies but those which are contrary to the Gospel."

The descendants of the Puritans have outdone their fathers, for *they* did make a little show of ceremony in their worship, and began the service with a general confession of sins. They have outdone the Papists, too, insomuch that in some of our churches the Lord's prayer, instead of being solemnly chanted or said in a monotone, as of old, is set to ornate *part-music*; and yet there is a great cry of "Popery" when the prayers are only *said* to the plain chant. Indeed, our meeting-house

service is hardly more solemn than the doings of a political body; and surely, it is far beneath our courts of justice, for they are conducted with decency, and the court is ushered in with becoming dignity. In a Puritan temple, the parson goes lumbering up the aisle, with hat, cane, and umbrella in hand.

On the subject of carelessly entering the church, with no organ playing, &c., Jebb remarks :

“It is a general principle, entering largely into the concerns of life, that the solemn or the careless opening of any great undertaking has considerable influence, even in the estimation of the wisest, with respect to its future progress. So it is with respect to divine worship. It is therefore most fitting that it should be ushered in with all the composure and dignity, so grateful to any sober mind, as visibly announcing the order and subordination proper to the service of the sanctuary, and that deliberate reverence with which the Almighty should be at all times approached. The saving of three or four minutes by a non-observance of the procession and organ playing, is really a plea that ought not to be listened to.”

The late Dr. Alexander Young, while discoursing upon the want of reverence for the house of God, intimated that it was “degraded to the level of a tavern-hall,” and no doubt the rites of the Pagans, which were imitated to some extent by the primitive Christians, were far more decent and majestic than those of the Puritans.

Clemens Alexandrinus says of the early church :  
“ This is the mountain of the Lord. It is inhabited by the daughters of God, the fair lambs, who celebrate together the *venerable Orgies*, collecting the chosen choir. The singers are holy men, their song is the hymn of the Almighty King : virgins chant, angels glorify, prophets discourse, while music sweetly sounding is heard.”

Dr. Comber, on chanting the praises of Him who is “ a great King above all gods,” says :

“ O ye Christians, when you go about to praise the true God ; behold the smoking altars, and bleeding sacrifices, the triumphant processions and solemn addresses which are paid so freely by the slaves of Satan to heathen idols, and be ashamed of your rude and cheap worshipping of Him that is far above all gods. Consider the pleasing harmony of sweet voices which wait upon those false gods, that tremble at the name of your Lord, and blush to offer up either flat or feigned gratulations.”

The Puritans were hugely punctilious in everything save matters ecclesiastic, and this contradiction in their character rather confirms the idea that they were not quite sane on this one point.

“ Our ears have heard our fathers tell,  
And rev'rently record,  
The wondrous works that Thou has done  
In ancient time O Lord.

How 'Thou didst drive the heathen out,  
With a most pow'rful hand :  
Planting our fathers in their place,  
And gav'st to them their land."

And while we may exalt the mighty deeds of our forefathers, and admire and venerate their lofty virtues and manly piety, is it wise to imitate their faults, or to cling too tenaciously to their errors? This scrupulous regard for the defects of the Pilgrims, however much we may admire their *chronicles*, is not worthy of God's service, in which edification and perfection should be aimed at. If the worship of God be the highest and most rational delight and privilege of man, surely a work of such import demands some ceremony, order, dignity and comeliness.

Some persons raise the thoughtless objection, that no formula is prescribed in the Gospel. Neither are a thousand other self-evident truths enjoined, *the which, if they should be written every one, I suppose that even the world itself could not contain the books.* The apostles had forms the most majestic ; they indorsed, and conformed to the Jewish rites, and the Pagan, too, so far as they were proper. They ministered in the synagogues as occasions offered, observed circumcision, and made themselves "all things to all men." St.

Paul says: "I exhort therefore, that, first of all, supplications, prayers, intercessions, and giving of thanks be made for all men, for kings, and for all that are in authority." But why should it be thought necessary to have forms *enjoined*, for the public worship of that Being, who, out of chaos, has established the earth in order the fairest and most wonderful, and has shrouded the universe in beauty unspeakable? How otherwise should He be worshipped except with order, and "in the beauty of holiness?" The worship in the closet is another affair.

Others again, talk simply about worshipping in caves, the open air, &c., and instance the Disciples, who, in the beautiful words of Bishop Taylor, "were *constrained* to sing hymns to Christ in dark places and retirements." How was it when the church come to be established by law? We are told that at Antioch and elsewhere, the worship was conducted with ceremony.

"Eusebius, in speaking of the consecration of the Roman churches during the reign of Constantine, the first Christian Emperor, says, that 'there was one common consent in chanting forth the praises of God: the performance of the Service was exact, the rites of the church decent and majestic: and there was a place appointed for those who sung psalms: youths and virgins, old men and young.'

"Philo, speaking of the early Christian assemblies, says:

‘ They then chanted hymns in honor of God, composed in different measures and modulations, now singing together, and now answering each other by turns.’

“ Music is said by some of the fathers to have drawn the Gentiles frequently into the church through mere curiosity ; *who liked its ceremonies so well* that they were baptized before their departure.”—*Dr. Burney.*

Are men to approach the Most High in the fashionable and debilitated diction of the day, or in words the most significant, dignified and beautiful, which the heart of man can conceive ? Are the ceremonies of His courts to be degraded beneath those of a common court of justice ? Surely, the words spoken at the altar, as well as the music, ought to conform in some degree to the majesty of that Being in whose service they are employed. -

A writer in “ The Independent,” who seems to be in favor of praying at random, says : “ We have known men, whose extempore confessions of sin were deeper, and more profoundly affecting and beautiful, than the English Church Litany.” Now, admitting this extravagant statement to be true, we must infer that such men are very scarce. “ We have known men,” he says. But supposing that a few such curious men do exist, as can eclipse the litany in their extempore efforts ; and that ninety-nine out of every hundred of the balance are wholly incompetent to perform such a service,

and often bring scandal upon the church ; then what becomes of the argument ?

The Scriptures describe three sorts of prayer — silent, private, and common or public prayer. The first is described by St. Paul, when he says : “ I will that men pray in every place, lifting up pure hands, without wrath and striving,” and which is to be done “ without ceasing.” The second sort of prayer is described in the Gospel of St. Matthew : “ When thou prayest, enter into thy secret closet,” &c. Of public prayer, the Saviour speaks in these words : “ If two of you shall agree upon earth, upon any thing, whatsoever ye shall ask, my Father, which is in heaven, shall do it for you ; for wheresoever two or three are gathered together in my name, there am I in the midst of them.”

In private devotion, men can conform to their own individual wants and circumstances, or can launch out into all such fashionable, quaint, ambiguous, enthusiastic, bombastic and familiar expressions, as may satisfy themselves. In public worship it is quite the contrary. In the latter, says a British writer,

“ Since it is impossible to enter into any man’s private circumstances, we must have such a form as shall be generally and universally applicable ; so that we may confess

what *all* are guilty of; praise God for the benefits which *all* have received; pray for what we need as a *church* and a *people*. The *subjects* of public prayer must be limited to those which *all* can join in; the language too, must be calm and dignified, clothed in words that shall come home to the feelings of the simplest and poorest and most ignorant. For these, probably, and for like reasons, we find the church of God in all ages using previously composed forms of prayer and thanksgiving. \* \* \* \*

Now, it is remarkable that when, in process of time, the Gentiles came to be grafted into the ancient stock of God's people, He who was the light of the Gentiles, even our blessed Lord himself, was pleased to continue in *our* church the very forms that were used in *theirs*. Every body knows that Christ bequeathed to the church a form of prayer to be used by his disciples; but every body does *not* know that the form in question is taken almost word for word out of the Jewish liturgies. Such, nevertheless, is the fact. Every petition in the Lord's Prayer, every word (with the exception of the single clause, '*as we forgive them that trespass against us,*') was in common use among the Jews of that period. So far, it has been remarked, was the Lord of the church from despising any thing because it was a form.

"That the apostles continued to use forms, and this one form in particular, we learn from the early Christian writers. Nor are the Scriptures wanting in intimations which lead us to the same conclusion."

Jeremy Taylor says of extempore prayers :

"They are indeliberate, unstudied, sudden conceptions, begotten and born in the same minute, and, therefore, not likely to be better than all those other productions of the

world, which by being sudden and hasty, have an inevitable fate to be useless and good for nothing.

“For what greater disparagement in the world can there be to him that speaks, or to the thing spoken, than to say it was spoken rashly or inconsiderately? And certain it is, if any man intends to speak wisely and well, he does not vomit out his answers, as a fool does secrets; he is sick till they are out, and when they are, they are loathsome. To do so is against the virtue of religion; it is doing the work of the Lord negligently, and to this is to be imputed all those unhandsome issues of a sudden tongue, which so ill become religion, that they very often minister offence to wise and godly persons of all persuasions.

“Hasty and unstudied prayers are against Scripture; expressly, I say, against the word of God, whose Spirit hath commanded thus: ‘Be not rash with thy mouth, and be not hasty to utter any thing before God.’”

Who has not been disgusted with the vulgar twang of the Baptist, or the poetical, bombastic, or affected style of the Unitarian in prayer? With what shocking familiarity and confidence does the Calvinist approach the Divine Majesty,—as one who “knoweth the mind of the Lord,” or as if he had “been His counsellor.” Such efforts are called prayers, but they are oftentimes theological essays, wherein the speaker endeavors to impress upon his hearers the favorite points of his creed. These so-called prayers are sometimes more like a sermon than a prayer, and if the half of them had

been answered literally, no doubt the universe might have been destroyed long ago.

If the gay pageantry, the mystical rites and imposing ceremonies of the Popish churches, impress the imagination, and are so potent over the illiterate, the Protestants ought to establish a reasonable substitute—such decent ceremonies as may commend themselves to the understanding, and correspond with the greatness of divine worship. Who has not observed the astonishment with which a Catholic looks into one of our barren Congregational churches? He sees there nothing to remind him of a place of worship—nothing to distinguish it from a lecture-room. The idea of converting a Papist to Congregationalism is as preposterous as it is undesirable.

But for various and obvious reasons, there must soon be a change in our “great Protestant conglomerate,” as that sharp writer, Brownson, rather aptly styles it. First, because in its present distracted state, the various sects must soon strangle themselves by their own divisions and contentions. Very meagre is the number of churches that can now support their worship without an extraordinary effort. Indeed, some have failed, and their creditors have suffered. What an idea for a Christian church to *fail*! “Owe no man any thing.”

Having no church government, every disaffected clique is allowed to build a church, and is forthwith admitted into the various communions. The Calvinists and Unitarians have been so eager for proselytes, and have built so many churches, that some of both sects have had to surrender, and be carried to the rear in a crippled condition. They are even obliged to carry on a kind of ecclesiastical piracy amongst themselves, by striving to get the preacher who will draw the best houses. In short, the church seems to be managed and sustained in the same way, and by the same secular appliances, as any ordinary worldly business; that is, by "puffing" in the newspapers, and by that kind of *esprit de corps* which is common in military companies and political societies. There is as much competition among some of our churches as there is between places of amusement, and the strife is, to see which can furnish the most pleasing entertainment. One may sometimes hear great boasting about certain abominable musical performances, and *ad captandum* sermons upon the latest railroad or steamboat disaster, which are put forth as attractions, and inducements to buy pews; and as for tea-parties, social festivals, railroad excursions, levees, debating clubs, and the like, the church seems to rival all other bodies. We often

see it noted in the newspapers, that a certain church on such a day made an excursion to such a grove or pond ; and cheek by jowl with it, that a certain fire-company made an excursion, and fired at a target, &c. In all the lectures before the "Christian Union," we have heard no account of any tea-parties in the primitive churches ; but perhaps Chrysostom and the fathers were not fond of tea. Amongst other attractions at a Fair held by a certain Protestant church, not long ago, was a "veritable copy of the celebrated Cartoon, representing the Saviour in the act of delivering the keys to St. Peter." (!)

A church, having pews to sell, advertises in this wise :

"We would call attention to the sale of pews in — Church, this evening. With a Pastor of rare worth, and music in the hands of one of our most accomplished organists, and with a church interior as beautiful, *or more so*, than any in town, we doubt not it will be a most profitable and inviting place of worship."

Here is another sample of newspaper puffing :

"Mrs. — yesterday made her *debut* at — Church, where she has been permanently engaged as the leading female vocalist. Her performance gave the utmost satisfaction, and was the theme of general commendation."

One of the most novel speculations which the church has recently entered into, is that of buying

up old theatres, under the plea of rescuing them from the devil.

Owing to the shattered and poor condition of the churches, it seems to be the great aim to make the building "pay the best;" consequently, we frequently find quack doctors, butchers, tailors, banks, &c., occupying the basement of the building, and in one case a millinery establishment in the garret; thus, in place of the laws of God, Mammon nails his signs to the door-posts of the sanctuary, and stands ready to embrace us upon the very threshold. In fact, the church seems to be degraded to the very depth of secularity, reminding one strongly of an apt hint by Judge Thomas, in a recent lecture; viz., that instead of subduing the world, the world has subdued us.

The following is cut from a newspaper:

"SALE OF PEWS. — The sale took place last evening in the —— Church. Premiums on those offered ranged from \$5 to \$75."

There seems to be but little difference between this pew system and the sale of boxes at the opera-house. On these pews may sometimes be seen great prison-locks, to keep out the heathen, and the sexton is ordered to let nobody into these pews while the proprietors are absent at their summer residences. The pews, in some of the Episcopal

churches even, answer to boxes at the theatre, in which the *worshippers* ensconce themselves, and expect to be amused. The organist, perchance, is pronounced "incompetent," if he only desires to establish religious music, and will not condescend to play secular music, and give imitations of the Last Trump, on the organ! One of the Wardens of such a church in Boston, recently proposed that there should be established separate classes in the Sunday School for the poorer children, because the rich objected to having their children mingle with the poor. This church bears the name of an apostle, and let us see what another great apostle says on this head :

"My brethren, have not the faith of our Lord Jesus Christ, the Lord of glory, with respect of persons. For if there come into your assembly a man with a gold ring, in goodly apparel, and there come in also a poor man in vile raiment; and ye have respect to him that weareth the gay clothing, and say unto him, Sit thou here in a good place; and say to the poor, Stand thou there, or sit under my footstool: are ye not then partial in yourselves? Hath not God chosen the poor of this world rich in faith? But ye have despised the poor. Go to now, ye rich men. Your riches are corrupted, and your garments are moth-eaten."

Let us now see how the service of the church has been degraded into a vehicle for amusement. On Christmas evening last, there was performed at St. Stephen's Chapel, under the direction of the organist of St. Paul's, an evening service, as it was called, but in truth it was a concert interlarded with scraps of the service. If it was worship at all, it must have been the worship of those who are described as "rejoicing in the works of their own hands." The following is from the printed programme :

"Anthem — Lord's Prayer — Versicles, by the choir — Venite, by the choir — Creed — Psalm Tune — Collect — Commandments, with responses — Anthem — Lesson — Solo — Lesson — Solo — Lesson — Recitative — Solo — Evening Psalm — Gloria in Excelsis, Mozart."

On such a semi-pagan occasion of commingled worship and amusement, the Doctor (?) might with propriety have closed with the dramatic chorus — "Fixed in his everlasting seat," in which the contending Philistines proclaim that "Dagon is of gods the first and last."

That the grandest and best music ought to be used on festival days and all other occasions, nobody will doubt; but then it must be an offering of praise to the Creator, and such a service as

befits a house separated from "ordinary and common uses," and "dedicated entirely to the service of God." The *performance* indicated by the foregoing programme was advertised as an entertainment for the ears of men. The consecration service could not have been in mind.

Our fashionable churches seem to leave all the real Christian duty to be done by proxy, that is, by the "Ministries at Large," chapels for the poor, &c. But there is a church growing up in our city, where the poor are cared for, and where the service, both musically and otherwise, is conducted according to Scripture and apostolic usage.

## CHAPTER XI.

ANOTHER reason why our Protestant churches must soon settle upon some uniform polity and adopt a liturgy is, that unless the shattered sectarian fragments are united so as to present one unbroken front, the Pope's forces will soon trample them under foot. The common defence, therefore, will drive them to such a course.

A Catholic writer says of Protestantism : " When viewed in a mass, it appears only a shapeless collection of innumerable sects, all opposed to each other. We only find among them particular and exclusive names, commonly taken from the names of their founders, of which I could furnish an endless host, serving only to show the narrowness of their circle ; and it is only necessary to pronounce them, to show that they contain nothing universal, nothing great."

That old cloud of puritanism which our fathers were under, although it still lengthens the chin in some quarters, is passing away, and is now pretty

well "snuffed out." The Calvinists, a few years ago, by a systematic and well plotted scheme of protracted meetings, &c., did obtain a partial revival of it, the chief results of which were the subversion of all good neighborhood and the crowding of our insane hospitals. Although more terrible in its results, yet it was somewhat like the "Hard Cider" campaign in politics. It can not be repeated.

Addison says :

"There is not a more melancholy object than a man who has had his head turned with religious enthusiasm. A person that is crazed, though with pride or malice, is a sight very mortifying to human nature ; but when the distemper arises from any indiscreet fervors of devotion, or too intense an application of the mind to its mistaken duties, it deserves our compassion in a more particular manner. We may, however, learn this lesson from it, that since devotion itself (which one would be apt to think could not be too warm) may disorder the mind, unless its heats are tempered with caution and prudence, we should be particularly careful to keep our reason as cool as possible, and to guard ourselves in all parts of life against the influence of passion, imagination, and constitution. 'A man should be religious, not superstitious.'

"Nothing is so glorious in the eyes of mankind, and ornamental to human nature, as a strong, steady, masculine piety ; but enthusiasm and superstition are the weakness of human reason, that expose us to the scorn of infidels, and sink us even below the beasts that perish."

Charity is creeping into the ranks of the Calvinists, insomuch that the Unitarians, whom they once stigmatized as "worse than infidels," are now acknowledged to be "gentlemen." This is a great stride, since it comes from the Pastor of a church that was built expressly and avowedly to convert the Unitarians.

If one would see the end of Puritanism, let him look into the Boston Music Hall on a Sunday, and see the worship degraded into a political harangue, or a scientific lecture, after the German fashion. That is Puritanism "gone to seed."

A reliance upon preaching *alone*, will be found, in the long run, a very slim dependence. A certain Unitarian clergyman, while lamenting the condition of that sect, ascribed it to the want of preachers of the right stamp; but the real difficulty consists in relying on preaching at all. An union with Antioch College will hardly save them — they had better return to the ancient practice of the church at Antioch, adopt the liturgy, and establish the worship of God. Preaching is intended more particularly for the heathen, for how can they hear without a preacher; but this incessant din of preaching, in a Christian church, is a Puritan humbug, for this reason, if for no other, that no clergyman living can produce two sermons a

week that shall be worth the reading, and many, we know, can hardly preach at all, in the true sense of that word. A Unitarian Doctor, while preaching before the convention of Congregational ministers, not long ago, said there were not so many clergymen who failed in their sermons, (or not more,) as there were merchants who failed in their business, thus reducing preaching to a secular pursuit. But what right has he to fail at all in his sermons, and thus bring scandal upon the church? And what right has he to preach unless he has something to say? If he preaches, he is commanded to preach the word, not to give a mere intellectual entertainment, nor to preach sectarian theology, or heathen philosophy. In the long run it will perhaps be found that the old English custom of *reading* sermons is not a vain one, for although fewer sermons are produced, yet every one is a lion. By this practice, the old English ecclesiastics have immortalized themselves in making such contributions to the literature of the church and of the world as can never be excelled. It would doubtless be a great blessing to many of our congregations, if an establishment existed where good printed sermons could at all times be procured by our clergy, for by this means, people who have neither the means nor

the time to buy and read sermons, would have the advantage of hearing all the great works of the ablest divines. This excellent custom has been often ridiculed by our people, and by some of that very sect who now lament at having "depended on the top of society" for their preachers.

But there are indications of a movement towards a liturgy, among different sects, although it shows itself in no very promising form. A Calvinist has proposed a sort of mongrel liturgy, after some German model; but this narrow idea was, most happily, promptly met by a writer in the "Independent," who said a mongrel liturgy would be worse than none. It is clear, that any narrow, sectarian liturgy must prove a great stumbling block in the way of any union amongst the Protestants; and unless the fragments can be fused — if such an union cannot be effected — perhaps more than one "Series of Letters from a Jurist" may be required to keep the next generation in the traces.

The Reverend Doctor Walker, of Harvard University, lately had occasion to allude to the fact, that "for two centuries, the Protestant Reformation has not gained one inch upon the Roman Catholic Church," which is doubtless a mild statement of the truth. The reason is obvious enough,

for the Reformation is not in itself an acting force. The Reformers swept away the excrescences and superstructures of popery, but did not divest themselves of its essential characteristic and vital principle, which is, spiritual bondage; the trammeling of the judgment by means of creeds, dogmas, and articles of faith of human device, those spiritual yokes which have filled all Christendom with blood and murder. The moment the Nicene creed was promulgated, murder was rife; and it was promulgated before it was established by council, and thus the Arians were stirred to set up their theology.

But allowing that creeds of human device, like monasticism, had their uses; it is equally true that they have outlived their ministry, and have ceased to be of any value. As all the damnable abuses of popery subsisted before the art of printing was invented, so creeds flourished before common schools were established. Now, most of the old women in New England are tolerable theologians. Even the Apostles' Creed, that broad and plain statement of the Christian faith which can give offence to nobody, would be of no use if all could read the creed as it is written in the Bible; but all cannot do this; besides, such a succinct statement of the belief is of great value in the intro-

duction of Christianity to the heathen. Other than for this, the people have no respect for creeds, for they have seen that the makers of them, in common with their fellow sinners, have long since tumbled into the grave, and that they spake not by authority, but in open violation of Scripture. These creeds have been, and still are, the cause of all the dissensions, wars, and fightings in the church. If there were no creeds there would be no heretics.

It seems that some of the first preachers in the church committed the foul error of setting up their own theology, and this was deemed of such vital consequence, that the apostles not only wrote letters for the suppression of it, but, fearing they might miscarry, sent also some of their own brethren to speak by word of mouth, saying: "Forasmuch as we have heard that certain which went out from us have troubled you with words: to whom we gave no such commandment: We have sent therefore Judas and Silas; for it seemeth good to the Holy Ghost, and to us, to lay upon you no greater burden than these necessary things." St. Paul said he "kept back nothing, and shunned not to declare all the counsel of God:" and, also, "avoid contentions and strivings about the law, for they are unprofitable and vain."

St. Peter's creed was very short and concise. Here it is : "I believe that Jesus Christ is the Son of God." And this is the only creed that was demanded of the Ethiopian magistrate in order to baptism.

Hear what that great apostle of modern times, Jeremy Taylor, says of creeds. That magnanimous, liberal, and godly man, seems to have been one of the very few thorough and consistent reformers. Who has not shed a tear at the reading of his sermons on the Miracles of the Divine Mercy?

"For it is a demonstration, that nothing can be necessary to be believed, under pain of damnation, but such propositions of which it is certain that God hath spoken and taught them to us, and of which it is certain that this is their sense and purpose ; for if the sense be uncertain, we can no more be obliged to believe it in a certain sense, than we are to believe it at all, if it were not certain that God delivered it ; nor is it consonant to God's justice to believe of him that he can or will require more. For since the apostles, and, indeed, our blessed Lord himself, promised heaven to them who believed him to be the Christ that was to come into the world, and that he who believes in him should be partaker of the resurrection and life eternal, he will be as good as his word.

"If the Apostles' Creed was sufficient to bring men to heaven then, why not now ? If the apostles admitted all to their communion that believed this creed, why shall we exclude any that preserve the same entire ? Why is not our faith of these articles of as much efficacy for bringing

us to heaven, as it was in the churches apostolical, who had guides infallible, that might, without error, have taught them superstructures enough, if they had been necessary? And so they did; but they did not insert them into the creed.

“The church hath power to intend our faith, but not to extend it; to make our belief more evident, but not more large and comprehensive. For Christ and the apostles concealed nothing that was necessary to the integrity of Christian faith or salvation of our souls. And, indeed, if the church, by declaring an article, can make that to be necessary, which before was not necessary, I do not see how it can stand with the charity of the church so to do, especially after so long experience she hath had, that all men will not believe every such decision or explication; for, by so doing, she makes the narrow way to heaven narrower, and chalks out one path more to the devil than he had before, and yet the way was broad enough, when it was at the narrowest. For, before, differing persons might be saved in diversity of persuasions; and now, after this declaration, if they cannot, there is no other alteration made, but that some shall be damned, who before, even in the same dispositions and belief, should have been beatified persons. For, therefore, it is well for the fathers of the primitive church, that their errors were not discovered; for, if they had been contested, either the errors must have been amended, or they must have been excommunicated. But it is better as it was; they went to heaven by that good fortune, whereas otherwise they might have gone to the devil. And yet there were some errors; particularly that of St. Cyprian, that was discovered; and he went to heaven, it is thought: possibly they might so too, for all this pretence.

“And, therefore, those extensions of creed, which were

made in the first ages of the church, although, for the matter, they were most true, yet because it was not certain that they should be so, and they might have been otherwise, — therefore, they could not be in the same order of faith, nor in the same degree of necessity to be believed with the articles apostolicàl.”

The apostles recognized the right of private judgment to the full extent, in all the non-essentials of faith; hence, St. Paul gives liberty to the church of Corinth to eat idol sacrifices, so that it be done without scandal; and fifteen Christian bishops in succession were circumcised. “And it is very considerable, (continues Bishop Taylor,) that even they of the circumcision, who in so great numbers did heartily believe Christ, without question went to heaven in great numbers. For heresy is not an error of the understanding, but an error of the will.”

What we want, then, is the English Liturgy, based upon that broad platform, the Apostles’ Creed, and that sect which first jumps upon it, must eventually swallow up all the rest. It is Unitarian and Trinitarian, leaving the judgment free as did the apostles, who enjoined that “every man be fully persuaded in his own mind.” The Unitarians, although they boast themselves of liberality, yet manifest their creed in mutilating the ancient hymns of the church. The “Te Deum,”

they say, contains worship to Christ; but what of that? Is not the worshipper free to judge whether he will render Him supreme worship, as very God; or only as his Son? The Scripture says that "wise men fell down and worshipped him." He must be a very astute fellow, who thinks the "Te Deum" or the "Gloria Patri" necessarily enforces the doctrine of the Trinity. The Unitarians stoutly object to glorifying the Holy Ghost, and yet they do sometimes take the last words of the Saviour for a text. Were it not for a few such inconsistencies, one might be justified in the belief that they had "not so much as heard whether there be any Holy Ghost," so pertinaciously do they prohibit even the naming of it in the praises of the sanctuary. If "sect is sin," then the Unitarian ought to clear his skirts of it, and not set up his little fine-spun popery, to be a "stumbling-block in his brother's way," and in the way of that union whereby Christians "may with one mind and one mouth glorify God," according to the injunction of the apostle. It is rather late in the day for a revival of the old Arian antics.

But the Unitarians are already in a sort of transition state, like a crab in the milk, and it behooves them to see what sort of a shell they may crawl into. It is a sorry picture to see some of them

settle down upon some weak and unmeaning compound of a liturgy, thus ignoring the idea of any thing universal. The very charm of a liturgy is its uniformity, so that a worshipper is never a stranger in church, and is not obliged to gaze about in order to see what is going to be done next.

The Liturgy of the Church of England has been truly called the concentrated Christian experience of eighteen centuries. The liturgies of all Christendom were consulted in its preparation, — no dissenter has been able to point out a serious fault in it. It has withstood the test of daily use for three centuries; it is as fresh to-day as when it was first uttered, — and, having been approved by all the great ecclesiastics of the Church of England, what little minister of our time will be bold or silly enough to attempt an improvement? Those who have made such attempts seem to be entirely ignorant of its history and plan; and, being led by their sectarian prejudices, seem to aim only at an alteration, no matter how absurd and unmeaning the compound may be.

Bishop Taylor says :

“The liturgy of the Church of England hath advantages so many and so considerable, as not only to raise itself above the devotions of other churches, but to endear the affections

of good people to be in love with liturgy in general. For to the churches of the Roman communion we can say, that ours is reformed; to the reformed churches we can say, that ours is orderly and decent; for we were freed from the impositions and lasting errors of a tyrannical spirit, and yet from the extravagances of a popular spirit too; our reformation was done without tumult, and yet we saw it necessary to reform; we were zealous to cast away the old errors, but our zeal was balanced with the consideration and the results of authority: not like women or children when they are affrighted with fire in their clothes; we shook off the coal indeed, but not our garments, lest we should have exposed our churches to that nakedness, which the excellent men of our sister-churches complained to be among themselves.

“I cannot but observe the great wisdom and mercy of God in directing the contrivers of the liturgy with the spirit of zeal and prudence. It was necessary for them to stay somewhere. Christendom was not only reformed, but divided too, and every division would, to all ages, have called for some alteration. But at last she fixed, and strove no more to please the people, who never could be satisfied.

“The painter, that exposed his work to the censure of the common passengers, resolving to mend it as long as any man could find fault, at last brought the eyes to the ears, and the ears to the neck, and for his excuse subscribed, ‘*Hanc populus fecit* ;’ but his ‘*hanc ego*,’ that which he made by the rules of his art and the advice of men skilled in the same mystery, was the better piece. The Church of England should have pared away all the cannon of the communion, if she had mended her piece at the prescription of the Zuinglians; and not have retained decency by the good will of the Calvinists; and now another new light is

sprung up, she should have no liturgy at all, but the worship of God be left to the managing of chance, and indeliberation, and a petulant fancy.

“It began early to discover its inconvenience; for when certain zealous persons fled to Frankfort, to avoid the funeral piles kindled by the Roman bishops in Queen Mary’s time, as if they had not enemies enough abroad, they fell foul with one another, and the quarrel was about the Common Prayer-book; and some of them made their appeal to the judgment of Mr. Calvin, whom they prepossessed with strange representments and troubled phantasms concerning it; and yet the worst he said upon the provocation of those prejudices was, that even its vanities were tolerable.

“Well! upon this, the wisdom of this Church and State saw it necessary to fix, where, with advice, she had begun, — and with counsel, she had once mended. But the Common Prayer-book had the fate of St. Paul; for when it had escaped the Roman sea, yet a viper sprung out of Queen Mary’s fires, which at Frankfort first leaped upon the hand of the church; but since that time, it hath knawn the bowels of its own mother, and given itself life by the death of its parent and nurse.

“And let me say, it adds no small degree to my confidence and opinion of the English Common Prayer-book, that, amongst the numerous armies sent from the Roman seminaries, (who were curious enough to inquire, able enough to find out, and wanted no anger to charge home any error in our liturgy, if the matter had not been unblamable, and the composition excellent,) there was never any impiety or heresy charged upon the liturgy of the church. The truth of it is, the compilers took that course which was sufficient to have secured it against the malice of a Spanish inquisitor, or the scrutiny of a more inquisitive presbytery; for they

put nothing of controversy into their prayers, nothing that was then matter of question ; only because they could not prophesy, they put in some things which, since then, have been called to question by persons, whose interest was highly concerned to find out something. But that also hath been the fate of the penmen of the holy Scripture, some of which could prophesy, and yet could not prevent this.

“I cannot say but many of our prayers are also in the Roman offices. But so they are also in the Scripture, so also is the Lord’s prayer ; and if they were not, yet the charge is unreasonable, unless there were nothing good in the Roman books, or that it were unlawful to pray a good prayer, which they had once stained with red letters. The objection hath not sense enough to procure an answer upon its own stock, but by reflection from a direct truth, which uses to be like light manifesting itself, and discovering darkness.”

“But, (says a Calvinistic writer,) no convocation of churches, either in New England or out of it, could be brought to agree upon any particular form or extent of liturgy.” Why not ? Will not the Calvinists give up their popery ?

In brushing away the follics of popery, the Reformers did well ; but, if the corner-stone is to remain, the Reformation has gained nothing real. We have only jumped from frying-pan to fire ; for we have seen that the Protestants can roast the bodies of heretics with as good a relish as did the Catholics. Henry the Eighth hanged all who

would not think as he did, and Calvin could willingly assent to the burning of Servetus. Now, if one must be roasted alive, would he not prefer that it should be done *secundum artem*, by a real Pope, and not by an imitation Pope like Calvin and others?

Does not the heart sicken at the cruelties perpetrated on our own soil, and that, too, by virtue of law? Heretics scourged, branded, cropped, sold as slaves, banished, "and finally hung and left unburied, for noisome birds and ravenous beasts."

If it is objected that there is no danger of a repetition of persecutions like these, let it be remembered that education is no safeguard. Were old parson Wilson, priest Allen, and Charles Chauncey, ignorant men? Neither can the former persecutions be ascribed to the errors of "*the times*," — that old pack-horse upon which are saddled all the errors of our forefathers. The doctors of divinity were, and always have been, the instigators of all cruelty and persecution. It comes not from ignorance, but from the bad passions of men; and man, to-day, is just as much a man as he ever has been.

Hear what Charles Chauncey, a President of Harvard University, said, when they were deliberating on the fate of six Quakers, who were impris-

oned: "Suppose ye should catch six wolves in a trap, and ye can not prove that they killed either sheep or lambs, yet they have the plain mark of wolves, therefore ye knock them down."

Sewell says: "Here endeth this sanguinary act, being more like to the decrees of the Spanish Inquisition, than to the laws of a reformed Christian magistracy, consisting of such who themselves, to shun persecution, (which was only a small fine for not frequenting the public worship,) had left Old England."

These holy Puritan preachers were the *grievous wolves* who destroyed the fair lambs of the flock. (See Acts xx.) Like the Gnostics of old, they thought it was no matter what men did, or how they lived, so they did but believe aright.

Seeing then, that sectarian creeds have filled the Christian world with blood, is he not in some sense a murderer who sanctions them? for who can tell how soon another persecution may arise? What has fired the armies of Russia during the last two years?

Sectarian schools of theology are a scourge upon society, and the world would be the gainer if the *professors* therein would burn their books, in imitation of certain other curious men, recorded in Acts xix.

What have these men been doing these thirty years, but training themselves for the fight, like so many game-cocks? Their study is, to make the Bible bend and conform to their creeds. What evils have come of their controversies, wherein they sting each other like Christian wasps and hornets. In consequence of this, and the generally unsettled, unsatisfactory, and divided state of the Protestants, it is a notorious fact, that great numbers of the best and most devout minds in the country stand aloof from the church. Sectarian controversy has been the most fruitful cause of skepticism. Nothing is more common than to hear it said, that "the Bible is pretty much like an old fiddle, upon which you can play any tune you like."

Yes, theologians have played too many tunes upon it; they have made the Bible a jest, and have speculated upon subjects which are forbidden to mortals. They have made religion a science, and handle the name of God with as much familiarity as the chemist handles matter in *his* laboratory. They have even attempted to analyze the Godhead — to solve mysteries — to find out God (with whom the wisdom of man is but foolishness,) unto perfection — and to search out the ways of Him, whose ways are unsearchable and

his judgments past finding out; who thundereth marvellously with his voice, and doeth great things, which we cannot comprehend. They make salvation to depend on believing their creeds, when the Bible says it comes from another source. How is it that they do not, like Job, hear the voice of God out of the whirlwind, saying: "Who is this that darkeneth counsel without knowledge? Where wert thou when I laid the foundations of the earth?"

Why do they not rather anticipate the day when that which is spoken in darkness, shall be heard in the light? The Scriptures forbid men to engage in *doubtful disputations*, or to judge one another; but judge this rather, says the Apostle, "that no man put a stumbling-block in his brother's way." Instead of "walking in craftiness," etc., why do they not hold the mystery of godliness, without controversy?

The *principle* of the right of private judgment was acknowledged by the Puritans, but the *fact* remains to be established.

Addison says :

"There is nothing in which men more deceive themselves than in what the world calls zeal. There are so many passions which hide themselves under it, and so many mischiefs arising from it, that some have gone so far as to say

it would have been for the benefit of mankind if it had never been reckoned in the catalogue of virtues.

“We are told by some of the Jewish rabbins, that the first murder was occasioned by a religious controversy; and if we had the whole history of zeal from the days of Cain to our own times, we should see it filled with so many scenes of slaughter and bloodshed, as would make a wise man very careful how he suffers himself to be actuated by such a principle, when it only regards matters of opinion and speculation.

“I would have every zealous man examine his heart thoroughly; and I believe he will often find, that what he calls a zeal for his religion, is either pride, interest, or ill nature. A man who differs from another in opinion, sets himself above him in his own judgment, and in several particulars pretends to be the wiser person.

“Interest is likewise a great inflamer, and sets a man on persecution under the color of zeal. For this reason, we find none are so forward to promote the true worship by fire and sword, as those who find their present account in it. But I shall extend the word interest to a larger meaning than what is generally given it, as it relates to our spiritual safety and welfare, as well as our temporal. A man is glad to gain numbers on his side, as they serve to strengthen him in his private opinions. Every proselyte is like a new argument for the establishment of his faith. It makes him believe that his principles carry conviction with them, and are the more likely to be true, when he finds they are conformable to the reason of others as well as to his own. And that this temper of mind deludes a man very often into an opinion of his zeal, may appear from the common behavior of the atheist, who maintains and spreads his opinions with as much heat as those who believe they do it only out of a passion for God’s glory.

“Ill-nature is another dreadful imitator of zeal. For this reason we find that most of the massacres and devastations which have been in the world, have taken their rise from a furious pretended zeal.

“I love to see a man zealous in a good matter, and especially when his zeal shows itself in advancing morality, and promoting the happiness of mankind; but when I find the instruments he works with are racks and gibbets, galleys and dungeons; when he imprisons men’s persons, confiscates their estates, ruins their families, and burns the body to save the soul — I cannot stick to pronounce of such a one, that (whatever he may think of his faith and religion,) his faith is vain, and his religion unprofitable.”

Nevertheless, some of our sectarians hold on to Congregationalism with wonderful tenacity, notwithstanding the most zealous and enthusiastic among them cannot allege a single advantage arising therefrom. The President of Amherst College lately undertook to *define* Congregationalism, although he said it was a difficult task. He said it was “a system of common sense, applied by intelligent Christian minds, according to circumstances, under the guidance of great principles”! Well, who ever heard *nothing* said in a more formal manner than this; and what else could he say. What those *great principles* are, nobody has yet been able to tell.

“Devotion, (says Addison,) when it does not lie under the check of reason, is very apt to degenerate into enthu-

siasm. When the mind finds herself very much inflamed with her devotions, she is too much inclined to think they are not of her own kindling, but blown up by something divine within her. If she indulges this thought too far, and humors the growing passion, she at last flings herself into imaginary raptures and ecstasies; and when once she fancies herself under the influence of a divine impulse, it is no wonder if she slights human ordinances, and refuses to comply with any established form of religion, as thinking herself directed by a much superior guide.

“Enthusiasm has something in it of madness; superstition of folly. Most of the sects that fall short of the Church of England have in them strong tinctures of enthusiasm, as the Roman Catholic religion is one huge overgrown body of childish and idle superstitions. The Roman Catholic Church seems indeed irrecoverably lost in this particular. A Gothic bishop, perhaps, thought it proper to repeat such a form in such particular shoes or slippers; to this a brother Vandal, as wise as the others, adds an antic dress, which he conceived would allude very aptly to such and such mysteries, till by degrees the whole office has degenerated into an empty show. Their successors see the vanity and inconvenience of these ceremonies; but instead of reforming, perhaps add others, which they think more significant, and which take possession in the same manner, and are never to be driven out after they have once been admitted. I have seen the Pope officiate at St. Peter's, where for two hours together, he was busied in putting on or off his different accoutrements, according to the different parts he was to act in them.”

The Episcopalians in our own country, have the absurd and popish custom of changing the

dress during divine service. This habit came not from the Church of England, but is an innovation sprung up in this new land of the Puritans. It is an attempt to make great show with small means, or to embody the offices of priest, preacher and gospeller, in one.

We want neither the superstitious mummary of popery, nor yet the baldness of puritanism; but the golden mean.

With the exception of certain abominable sectarian mutilations, aforementioned, the liturgy of King's Chapel, Boston, may be said to conform in some particulars, nearest to the English liturgy. It is fuller in the choral department; the "Magnificat," and "Nunc Dimmittis," are retained; whereas, in the Episcopal prayer-book, they have been abolished.

Anthems, have also, for the most part been abolished, and there is a continual harping upon psalm-tunes, probably through ignorance of the fact that the best efforts of some of the church composers have been directed anthemwise. Anthems are stated parts of the service, and amongst them are found the best examples of devotional music, which ought to take precedence wherever a suitable choral force exists; but when this cannot be accomplished, then is the time to substitute met-

rical psalms ; “ which have been permitted in the church, (says Dr. Bisse,) and which ought to come in place of the anthem, after the third collect ; and which if sung elsewhere, is only by connivance ; the church thinking this the most proper place for it, where there is a sort of division in the service. For the foregoing collects respect ourselves ; those following respect others. The former are petitions ; the following intercessions.”

“ In choirs, (says Jebb,) the anthem is a part of the liturgy. Many complain of weariness occasioned by kneeling from the prayers after the creed to the end of the litany. For this, however, the liturgy is not to blame, but those who set at naught its provisions.”

Although the foregoing may not all apply to our American liturgy, yet the anthem is worthy of more consideration at the hands of the clergy. Addison says : “ I have heard some nice observers frequently commend the policy of our church in this particular ; that it leads us on by such easy and regular methods, that we are perfectly decived into piety. When the spirits begin to languish, (as they too often do with a constant series of petitions,) she takes care to allow them a pious respite, and relieves them with the raptures of an anthem.”

Some of our American clergymen seem to be so enamoured with the sound of their own voices, that they object to the singing of the "Te Deum" but once a month; and prohibit the singing of the "Sanctus," which may be considered the climax of the whole service, when the saints below are supposed to join with all the hosts of heaven, in ascribing praise to the omnipotent Creator of the Universe.

Mr. Jebb says:

"The early hours of the morning are those in which there is an instinctive impulse, on the part of the whole creation, to rejoice; and especially of all true Christian hearts to bestow the freshness of their awakened faculties, at that season when the sun is rejoicing to run his career, on the happy business of telling God's loving kindness early in the morning. Such was the feeling of the primitive church, whose offices of lauds and matins consisted mainly of thanksgiving. And such is the feeling of our church, in this, as in every thing else, the conservator of the pure spirit of antiquity. Her matin service has a character eminently jubilant; for instance, the 'Venite exultemus,' the 'Te Deum,' in which the most expanded sentiments of praise are joined with supplications for grace during the temptations of the coming day; the 'Benedicte,' the 'Benedictus,' and the 'Jubilate;' and especially that most sublime Christian hymn, used when the resurrection of Christ is celebrated. So that on every account, it would seem that if on either service the fullness of choral accompaniment should be more largely bestowed, this is due to the morning."

How different are some of our semi-puritan clergymen from some of the primitive English clergy, who are thus chronicled :

“ Like three radiant stars in the firmament of heaven, so shone these three Abbots in the citadel of Jehovah. To the fervor of devotion and the warmth of charity they added the possession of various kinds of knowledge, continually thirsting after the service of God in his holy temple. Among those who were best skilled in the art of music they excelled ; especially in singing and chanting the sweetly sounding antiphons and responses. They gave forth, springing from pure hearts, melodious praises of the Almighty King, whom cherubim and seraphim and all the host of heaven adore ; and carefully taught the boys of the church to sing in concert to the Lord, with Asaph and Eman, Ethun and Idithum, and all the sons of Chore.”

If the Protestants of America were to establish one broad and liberal Christian liturgy, void of offence either towards God or man, which would seem to be no very difficult task, what then could be the objection to a general contribution for the support of such a worship ; for albeit we may have a church without a bishop and a State without a king, yet a State without a church is a questionable anomaly in the world's history. It seems not a little inconsistent, that we should boast ourselves so much of civil institutions, and neglect to provide for that which is the corner-stone, upon

which the safety of the whole superstructure is predicated.

Notwithstanding the descendants of the Puritans are given to some boasting about "going to meeting," the late British census reveals the fact, that the average attendance upon church is twenty-five per cent. larger in Old England than it is in New England.

Dr. Bisse, a British writer, says :

"From whence comes our national strength? comes it not from our national worship, which alone induces God, according to his covenant, to come and dwell among us, and to be our God, and make us his people? Suppose we are strong in our fleets and armies, and stronger in our alliances, and in the multitude of our treasures, which are the sinews and strength of the former; what inducements are these to God to be our God? Will he choose us for his people because we are a rich people? Will he dwell among us because we can cause him to dwell in safety through the defence of our fleets and armies? No; as God is our strength, so, were it not for the public worship offered up day by day in his holy places, He would utterly depart from among us; were it not for the standing sacrifice of the tabernacle, the Lord would remove out of our camp.

"All this was not only acknowledged by our governors, but urged by them as the conclusive reason for establishing the liturgy, as being 'most profitable to the estate of this realm, upon the which, the mercy, favor, and blessing of Almighty God is in no wise so readily and plenteously poured, as by common prayers.' The same acknowledge-

ment was repeated, the same argument urged again, by our governors, for the re-establishment of the liturgy after the grand rebellion, that dismal interval, a cloud and scandal to our chronicle, when the daily offering, with the liturgy, being made to cease throughout the land, the vials of God's wrath were as readily and plentifully poured out upon the state of this realm, if it might be called a state, for many years. \* \* \* \*

“These cathedral temples, these mother churches, the sure resting places for the ark of the covenant, before which the daily offering never ceaseth to be offered morning and evening; these are our strength and salvation, and are of far greater use and security to our people and to our land, than all the watchfulness of our senators, or policy of our ambassadors, or valor of our mighty men. God is well known in these places of our Zion, as a safe refuge.”

When we contrast the poverty-stricken, barren, frigid, or decaying condition of many of our New England churches, with the beauty of the Church of England in her purity, we may well say, in the words of the prophet:

“The ways of Zion do mourn, because none come to the solemn feasts; her priests sigh, all her gates are desolate:

“Our holy and beautiful house, where our fathers praised thee, is burned up with fire: and all our pleasant things are laid waste.”

## CHAPTER XII.

HAVING hit upon a proper style of music for divine service, the question arises, — how shall it be performed? by the whole people, or by trained bands set apart for such a service?

It is evident that perfection ought to be aimed at in every part of the service, and the only question is, how to arrive at the greatest perfection. The singing of a large number of people is always the grandest and most sublime and impressive, provided they sing harmoniously and well; but to insure such precision and correctness, three-quarters, at least, of the number, must be able to sing promptly and well, in order to control and counterbalance the other quarter who may sing badly. In order, therefore, to insure good singing by a congregation, at least three-fourths of the people must be able to sing well.

The question, therefore, whether a congregation will perform the service themselves, or will set apart a choir, could be very easily settled by a

musician, who alone can judge rightly in the matter, because there is nothing in which people are more prone to deceive themselves, than in regard to their musical abilities. Many have an earnest desire to sing, although nature has not given them the ability. For this reason we have seen several congregations fail in the attempt to establish congregational singing, even in the city of Boston, where, if anywhere in this country, one might look for success. But it turned out otherwise; the people were deceived in their abilities; feeble jargon was the result, and the old satire was fully realized :

“So swells each windpipe; ass intones to ass,  
Harmonic twang! of leather, horn, and brass;  
Such as from laboring lungs th’ enthusiast blows,  
High sound, attempered to the vocal nose.”

Singing is an art, requiring study and practice, and no nation or people has been found to sing naturally. All can not sing, because singing requires a musical or tunable ear. A good singer must also be a good reader, although every good reader may not be able to sing. When three quarters of the people have the natural ability, and are properly educated, and instructed in music, then congregational singing can flourish. That such is not the case at present, cannot be doubted;

nor is this likely to be attained till a more general and thorough system of teaching is adopted. When the youth are instructed in the simple and majestic melodies of Tallis and Farrant; and when they are taught to chant, and thus to speak and intone the language, then we may have congregations of singers. Now, we find that some of the best educated men are guilty of the greatest distortions of language when they attempt to sing. In modern times, we have no record of any good singing that may be called strictly congregational.

One of the fathers likens the responses of the people to a clap of thunder. This sounds rational enough, when we know that music was a severe study with the ancients, and was the ground-work of all other studies. Dr. Pepusch, one of the greatest musical theorists and antiquarians of modern times, (1700,) entertained the opinion that the science, instead of improving, had for many years been degenerating, and that what is now known of it, either in principle or practice, bears little proportion to that which is lost. In our own times, we know that the music of the church has been rapidly degenerating for more than a century. The idea that music is new, and a thousand years younger than the other arts, is not very plausible,

since we know that it was accounted so highly of by the ancients, and that it was the study of a life-time. It is only because sculpture and architecture are of a less perishable quality, that something of them has been handed down to us.

In England, we have accounts of some approaches to congregational singing, but not very recently. Two or three centuries ago, (it is recorded,) music was very widely taught and understood in that country. "At the time of the Reformation, (says a British writer,) all the people who received any other kind of education, had also a musical education, and could read notes as well as words. The compositions of Byrd, Gibbons and Morley were everywhere sung; the choicest madrigals of Flanders were imported and translated, and thus musical knowledge and musical taste were diffused throughout England to an extent of which we have now no idea."

What it was to be a singer in those times, may be judged from the volumes of charming and not very easy songs and part-music, which have been preserved to us. Publishers of music then, knew something whereof they published. Now, they send forth annually, horse loads of vulgar rubbish.

Thomas Mace, a quaint writer, and one of the clerks of Trinity College, Cambridge, gives an

account of the "excellent singing of psalms" in the cathedral of the loyal city of York, in the year 1644, when it was besieged by Cromwell's forces and others; at which time and place, as he believes, "was heard the most remarkable and excellent singing of psalms known or remembered in these latter ages.

"Now, here you take notice, (he says,) that they had then a custom in that church, *which I hear not in any other cathedral*, which was, that always before the sermon the whole congregation sang a psalm, *together with the quire* and organ; and you must know, that there was then a most excellent, large, plump, lusty, full-speaking organ, which cost, as I am credibly informed, a thousand pounds. This organ I say, when the psalm was set before the sermon, being let out into all its fullness of stops, together with the quire, began the psalm. But when the vast concording unity of the whole congregational chorus came, as I may say, thundering in, even so as it made the very ground shake under us; O the unutterable ravishing soul's delight!

"By this occasion there were shut up within that city abundance of people of the best rank and quality, viz., lords, knights, and gentlemen of the countries round about, and if ever such a congregated number could perform such an outward service to the Almighty, with true, inward devotion and zeal, it was done there and then. Because the enemy were so near and fierce upon them; who had planted their great guns so mischievously against the church, and with which constantly in prayers time, they would not fail to make their hellish disturbance, by shooting against and

battering the church, insomuch that a cannon bullet has come in at the window and bounded about from pillar to pillar, like some furious fiend or evil spirit, backwards and forwards and all manner of side ways, until its force has been quite spent.

“And here is one thing most eminently remarkable, and well worth noting, which was, that in all the whole time of the siege there was not any one person that I could hear of, did in the church receive the least harm by any of their devilish cannon-shot; and I verily believe there were constantly many more than a thousand persons at the service every Sunday during the whole time of that siege.”

It has been the universal custom of Jews, pagans, and Christians, to employ choirs in the service of the temple; and so far as we know, congregational singing has always been the exception to the general rule. Choirs of singing-men were instituted by St. Ambrose and Chrysostom, at Antioch, about the year 350; and owing to the “great confusion and disorder that followed from the singing of the whole people, it was found necessary to establish what the church calls a regular and decent song. At the council of Laodicea, held between the years of Christ 360 and 370, a canon was made by which it was ordained that none but the singing-men of the church should presume to sing.”

At the present day, we hear of no good singing by a promiscuous congregation, neither in

England nor in our own country. 'There is an occasional exception to this;—say, for instance, Mr. Havergal's congregation, where the conditions necessary to insure good music are complied with. 'The reverend pastor is himself a good musician, and the whole congregation have applied themselves to study and practice. In our own country we have some instances where the choir occupy a prominent position, and together with a powerful and noisy organ, drag the people along after them, but this is not congregational singing, nor good music.

There are some persons with us, who seem to have made this subject a hobby, and who entertain extravagant notions of it. They say we can have congregational singing anywhere, and that the imperfections are corrected and swallowed up in a large number of voices; but this is a fallacy, because a great number of very imperfect sounds can never make a good sound. 'These persons are led into this error by basing their experiments upon wrong conditions. No human voice, or very few, even amongst the most cultivated singers, can be called absolutely perfect; and it may be true, that the slight imperfections incident to all good singers, are corrected and concealed by the union of many voices; but if the experiment be made

with untrained and wholly uncultivated voices, the result will not be so satisfactory. All we can say is, that the lesser number of bad singers may be overcome by the greater number of the good voices. But, in its best estate, congregational singing must be confined to metrical psalmody. When the church cannot command a good choir, then the singing of the congregation is the best, and no doubt this is the case in many of the small parishes throughout the country, for they are so divided into small sects as to be unable to do any thing well.

Congregational singing is eminently and notoriously a Puritan institution. The following extracts, from able and reliable writers, give us some information on this head :

“ Calvin’s music was intended to correspond with the general parsimonious spirit of his worship. Sensible that his chief resources were in the rabble of a republic, and availing himself of that natural propensity which prompts even vulgar minds to express their more animated feelings in rhyme and music, he conceived a mode of universal psalmody fitted to please the populace. France and Germany were instantly infatuated with the love of psalm-singing, which being admirably calculated to kindle and diffuse the flame of fanaticism, was peculiarly serviceable to the purposes of faction, and frequently served as the trumpet to rebellion.”

The Calvinists were used to go hooting about the streets at midnight, to the number of four or five thousand.

It was about the year 1540 when Calvin conceived the plan of exciting the people by means of psalm-singing. The translation of fifty-two of the Psalms into French verse by Marot, was continued and completed by Theodore Beza. Those by Marot were unaccompanied with music, and were entitled the "Holy Song-book."

"Being put forth as *songs*, they were in great request by all classes, both Catholic and Protestant, and they were adapted to all the popular ballads, jigs, and dance-tunes of the day. The Dauphin, afterwards Henry II., a great hunter, when he went to the chase, was singing, 'Like as the hart desireth the water-brooks.' There is a curious portrait of Henry's mistress recently published, on which is inscribed this verse. The Queen's favorite was, 'Rebuke me not in thy indignation,' which she sung to a fashionable jig. Anthony, king of Navarre, sung, 'Stand up, O Lord, to revenge my quarrel,' to the air of a dance. Singing psalms in verse was then one of the chief ingredients in the happiness of social life. At length, when these psalms were set to music, and were appointed by Calvin to be used at his meetings, then the popular use of them ceased. Marot himself was forced to fly to Geneva. The Papists reviled and hated all metrical psalmody, as heretical, while the Protestants, with senseless admiration, considered all psalmody that was *not* metrical, superstitious and Popish. We need scarcely say how bitterly church music has suf-

ferred from these prejudices, the dregs of which are current in the vulgar mind to the present day.”\*

Heylyn’s account of the course taken with the Marot and Beza of the Church of England, is as follows :

“About this time (1552) the Psalms of David did first begin to be composed in English metre by Thomas Sternhold ; who, translating no more than thirty-seven, left both example and encouragement to John Hopkins to dispatch the rest ; which, notwithstanding being first allowed for private devotion, they were, by little and little, brought into the use of the church ; permitted, rather than allowed to be sung ; afterwards printed and bound up with the Common Prayer-Book, and, at last, added by the stationers at the end of the Bible.”

Some people seem to lay great stress on the injunction, “Let *all* the people praise Thee,” — as if all were to join audibly in the song. How can this be when many can not distinguish one sound from another ? and, if it were possible, their praise would be limited to metrical tunes. On this subject, Jebb makes the following remarks :

“Much has been said of what is called ‘congregational chanting,’ a phrase which could only have originated in ignorance of the subject, historically as well as musically

\* Nowhere have these dregs been more current than in New England. Our Puritan fathers were never more terrified than when a church organ appeared on their coast. “If this be toler-

regarded. If such a practice were attempted, our musicians need give themselves no further trouble about harmony, which had better be suppressed altogether. Melody too, should be abandoned; in short, all pretence at choral service it would be advisable to give up. Nothing is so difficult as to chant well — nothing is more beautiful than the service thus performed — nothing more ludicrous than the attempt of a congregation to scramble through it.

“There be many to whom the choral service is the best auxiliary to a tranquil devotion; who feel that they are really joining in the service, when contributing only in a whisper to the voices of the choir. They believe that the best of every thing ought to be given to God. They give the best they can; the internal worship of their hearts; but believing their audible voices would but mar the harmony of God’s service, they are content, not indeed to be silent, (to Him they are not silent,) but to be still.

“The Psalms can never be properly chanted, except by alternate choirs. If otherwise, the effect must either be heavy when sung in chorus, or meagre when chanted by a choir too thin to admit of division. The essential character of choral psalmody is alternation, and where this can not be commanded, it is much better to read them parochially. Not only is the effect of the simultaneous chorus monotonous, but despite is done to the character of the divine poems themselves.

“There is a custom of partial adoption in Romish churches, of giving the chanting of the alternate verses to

ated, (they said,) next comes Popery !” This old prejudice shows itself to-day, in the Episcopal church, where the more intelligent are trying to restore the service, and to render it more decent, consistent, and beautiful; but they are met with the cry of Puseyism, Popery, &c.

the choir and the congregation. This has never been the custom in the Church of England. It is opposed to the nature of the chant itself. The parallelism of the poetry and of the music requires a strictly antiphonal mode of performance ; a correspondence, not a contrast. The alternation of Verse and Chorus is totally destructive not only of the poetical, but of the moral effect of the psalms : a consideration too often overlooked altogether, in the prevalence of abstract theories.

“ St. Chrysostom, in a homily where he is most urgent upon the people to sing, admits that it is not necessary to do so audibly ; he insists more upon the spirit of prayer, than upon its mechanical exhibition. If edification be the object of divine worship, and music assists that object, then let it be perfect and consistent. The choirs of Israel were not congregational, but well selected bands, set apart for the purpose.”

There are some persons, who raise the specious and wily argument, that the people are cheated and deprived of their rights, and that it is their solemn duty to sing ; but what gives a very sophisticated air to such considerations, is the fact, that those whose consciences are so tender on this subject, have congregational tune-books to sell. The arguments that are raised in support of exclusive congregational singing may be urged with equal force in favor of congregational preaching. If printed sermons were used, and the people would all read in chorus, not only would there be no listeners to criticise the parson, but there would be no sleepers.

The metrical psalm is the people's song, and they are always at liberty to join in it, when the poetry allows the use of such music as they can sing, and for this the clergyman is accountable. Congregational singing, although limited, and the exception to the general rule, is nevertheless worthy of attention as such. The chant being the chief, the most noble, dignified, expressive, and important song of the church, and with the anthem demanding a choir, — and the choir being the general rule throughout the world, it is next in order to consider the construction and composition of that body.

What Lord Bacon says of all instruments, is especially true of all such voices as are, or ought to be, employed in the church, viz: that the mean and low tones are the best. The absolute, high treble voices, then, are of no value in a choir, such acute sounds being, like those of the fife, better suited to dancing and fighting, than for purposes of worship. Such high and brilliant sounds appeal to the heels, more than to the head or heart. The employment of the high treble voices of females has very much injured church music by crowding up the pitch in order to render such voices effective; thereby rendering the music too noisy and brilliant. The very tones which are

most wanted are entirely useless in such voices, and if the pitch of our church organs could be restored, and much of the old music were also to be written in its original and proper key, this defect would be still more apparent. What can be more absurd than the squeaking of a lot of young girls in church? Their voices are altogether too thin, immature, and effeminate, to say nothing of their mental and other disabilities. A choir of male voices would be far better.

The low treble or contralto voices, therefore, although inferior to the voices of boys, are the only female voices that can be of any value in a church choir. In a musical point of view, such voices may be tolerated, but not if the New Testament or the Bible be taken as a rule of practice. St. Paul expressly forbids it. "Let your women keep silence in the churches," is plain language; nevertheless, some of our Puritan churches skirt the gallery with damsels, who frequently appear with denuded heads.\* This girl-singing is of pagan

\* A certain writer, whose interest it is to sustain girl-singing, recently appealed to the sympathy of his readers, and intimated, that we in America were more advanced in civilization, saying that this was a Christian age, thereby intimating that St. Paul was wanting in these particulars. (!) Whether the apostle's injunction may be evaded by placing females behind a curtain, in an obscure part of the church, it is a question.

origin, and before choirs were instituted in the Christian churches, it was in some cases imitated or tolerated. The virgins sung to the praise of Diana, as appears from the following hymn by Horace, by which also it appears, that the music of the pagans was antiphonal or responsive.

*Youths.*

“Ye gentle virgins, let your lays  
Diana’s virgin fame declare.

*Virgins.*

Ye youths, resound Apollo’s praise,  
The god with graceful tresses fair.

*Both.*

To great Latona strike the lyre !  
Latona, dear to heaven’s almighty sire.”

Historians are unanimous in recording a regular service with solemn music. According to Eusebius, an ecclesiastical historian, a regular choir and antiphonal chanting were first established in the church at Antioch. Early mention is said to be made of “chanters” and “canons” to officiate daily in the church, which agrees with the practice in the time of Solomon. It is supposed that the apostles chanted the Psalms after the Jewish method, which was, without question, very solemn and majestic.

“St. Ignatius, who according to Socrates, had

conversed with the apostles, is supposed by some to have introduced the antiphonal mode of chanting."

The voices of boys have been found to be the best suited to the purposes of worship. The tones are fuller, more majestic and touching than those of women. Nothing can be more affecting than the hearty singing of a well trained band of youthful choristers, and he must be a stony character, who can not be moved by the voices of innocent children, from whom the praise of God comes so fittingly. The habit of praising God is not only a means of education and refinement, but also of advancing the religious feelings and sentiments. The seed is then sown which will some day spring up to good account.

St. Basil says, (according to a British writer) :

"Whereas the Holy Spirit saw that mankind is unto virtue hardly drawn, and that righteousness is the least accounted of, by reason of the proneness of our affections to that which delighteth, it pleased the wisdom of the same Spirit to borrow from melody that pleasure, which, mingled with heavenly mysteries, causeth the softness of that which toucheth the ear, to convey, as it were by stealth, the treasure of good things into man's mind. To this purpose were these harmonious tunes of Psalms devised for us, that they which are either in years but young, or, touching perfection of virtue, as yet not grown to ripeness, might, when they think they sing, learn."

The Church of England has always employed boys, and her doctrine has been in accordance with Scripture, that "Hired women singers ought never to be suffered in the house of God. They may join, of course, in the music as private individuals; but to obtrude them into orchestras is at war with the retired modesty befitting Christian women."

At the time of the Reformation, the old cathedral choirs — some of which were incorporated in the twelfth century — consisted, as they now do, of from twenty to thirty singing men and boys.

The following extracts are from a letter, written by the celebrated organist of Westminster Abbey to the organist of the Church of the Advent, Boston :

"The Abbey Choir now consists of sixteen boys and twelve men. They are placed thus : eight boys, two Altos, two Tenors, and two Basses on each side of the choir. The voices are equally divided between the 'Decani' and 'Cantoris' sides of the choir. I much wish to have another Bass on each side.

"The services we use here are numerous. I prefer the really ecclesiastical or full ones; such as Tallis, Farrant, Gibbons, Rogers, Patrick, Child and Croft. Of the modern writers, — Travers, Boyce, Hayes, Dr. Cooke, Robert Cooke and Attwood.

"The old services — using the Solfeggio in their practice — are, I think, the best for grounding boys in sight-

singing, so essential for an effective performance. We are in the constant habit of singing and practising all the oratorios of Handel, madrigals, glees, indeed every style of vocal music, *excepting* that of the *modern* Italian.

“Let me counsel you to be *firm* against the admission of females into your *church* choirs. I need not point out to *you* the many and obvious reasons against such an innovation.

“I am really glad to know that our American cousins are beginning to admire and value the cathedral service. The more you encourage this growing taste, the more you will advance amongst your countrymen a knowledge and true appreciation of the musical art.”

In the cities of Baltimore, Newark, New York, and Troy, boys are employed with complete success. This must, of course, be attended with some expense, because a competent master must be employed, but this cannot be urged as an objection by any Christian, because, if he grudge a few dollars for perfecting praise to the Giver of all things, how can he forsake father and mother for Christ's sake, or sell all that he hath for the poor? A church musician ought not to be constrained to support himself by teaching young ladies the “Polka.” Indeed, enough money is now expended, by some of our churches, in silly quartette singing, to support a majestic and decent choir.

In our own city, we have a choir of boys in successful operation, and, although it is only just in

embryo, yet enough has been heard to show the superiority of the system.\*

This system was also partly introduced at St. Paul's, — without funds, and by the voluntary efforts of the late organist of that church. On Christmas Day, 1854, it was even brought to great perfection and grandeur, but Puritan prejudice could not tolerate it. However, this is not strange, for after the effeminate, soft, girlish singing to which we have been accustomed, no doubt the majestic singing of boys seems very grave and solemn. It is not strange, then, that some of our clergymen even, should be guided by their prejudices rather than their reason, and reject such music. We read that “when the chief priests and scribes first heard the children crying in the temple, and saying, ‘Hosanna to the son of David,’ they were sore displeased. And Jesus said unto them, have ye never read, Out of the mouth of babes and sucklings thou hast perfected praise ? ”

“Observe (says Jebb) with what defiance of expense the English Church has made stringent regulations for securing the most eminent ability for the setting forth God's true

\* An English writer observes that public worship is more decently celebrated at the Church of the Advent, Boston, than at any other church within the United States. The music used there, is, we know, strictly ecclesiastical, and the services of Byrd, Rogers, Aldrich and others, are sung by regular choirs.

and lively word, for the celebration, with all skill and solemnity, of his praise. To the due utterance of the poetry of Scripture, she has brought the most perfect tones of the human voice: to the hymns of holy men and angels she has made the inmost resources of melody and harmony subservient, and this with a consistency of design, as perfect as that which framed the liturgy.

“The want of musical knowledge and taste among our clergymen, and generally, their total ignorance of a true ecclesiastical style, is lamentable; many consider it as a matter beneath gentlemen, and are content to delegate to incompetent men whom they despise, employments which have been exercised by prophets and kings inspired by the Holy Ghost. There is no reason why a clergyman should not be as perfect in church music as amateurs are frequently in secular; and this without hinderance to other duties. Clergymen do not think it beneath them to become accomplished mathematicians, and to go through a training quite as technical as that of music; and if this can be undertaken, what stronger motives are there for attaining perfection in that which is a sacred study?”

Finally, nothing but musical education can cure the evils and obstacles incident to our subject, and especially in a country like ours, where the church is nowhere established by authority, — where we have nothing but private chapels, — where public worship is left to the caprice of the multitude, and where the preacher, and the musician, have to be, to some extent, just what the people please to make them. If our colleges were musically endowed, we might then have some standard, and

our "committees" and leading men in the churches might act understandingly, instead of being guided by the *taste* of their wives or daughters, as some now confess to be.

What Harvard University needs, is a second Dr. Crotch, if he can be found, or a man like those talented old English professors, — Dr. Bull and others, some of whose lectures were delivered in the Latin. The thing to be taught, is the fundamental, ecclesiastical style. We want nothing of "Young Germany," for "Harvard" would cut a queer figure in setting up for teaching polkas and waltzes. That is not the place to train brilliant executants. With the services of a man like Mr. Macfarren, of London, Harvard University would soon annually send forth a band of clergymen, who, instead of maintaining indifference or opposition to the music of the church, could exert that wholesome influence which becomes their office. Who then, out of his abundance, will serve his country and promote his own salvation, by making an endowment for so laudable a purpose.

Bishop Taylor, in the preface to one of his works, says: "I shall only crave leave that I may remember Jerusalem, and call to mind the pleasures of the Temple, the order of her services, the beauty of her buildings, the sweetness of her songs,

the decency of her ministrations, the assiduity and economy of her priests and Levites, the daily sacrifice, and that eternal fire of devotion that went not out by day or by night: these were the pleasures of our peace, and there is a remanent felicity in the very memory of those spiritual delights, which we there enjoyed, as antepasts of heaven, and consignations to an immortality of joys."







